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ERIK WETTERGREN

THE MODERN DECORATIVE ARTS OF SWEDEN

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THE MODERN DECORATIVE ARTS OF SWEDEN

By Erik Wettergren

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When the great international exhibition of decorative arts, held in Paris in 1925, was about to take place, there was a general wish to obtain, as a supplement to Sweden's participation, an illustrated description of Swedish decorative arts in book form. Thanks to *Mr John Kroon* and *Mr Edvin Lundgren* of Malmö, both of them interested in Swedish arts and crafts and also friends of the Malmö Museum, this museum, in collaboration with the Svenska Slöjdföreningen, succeeded in publishing the book "L'art décoratif moderne en Suède", which evoked well-merited attention at the exhibition, receiving for its typographical finish the greatest distinction of the exhibition, namely the Grand Prix.

As a result of exhibitions held in England, an interest in Swedish industrial art has been awakened in certain circles, and the desire that this work should be available in English has been expressed so strongly that it's realization has been considered possible, more especially as the French edition has been exhausted for some time. Once again, the two gentlemen, whose help had made possible the publication of the French edition, came forward with assistance, and it is thanks to their efforts that this English edition is now available, revised and enlarged, but with the same distinctive elegance as the French edition.

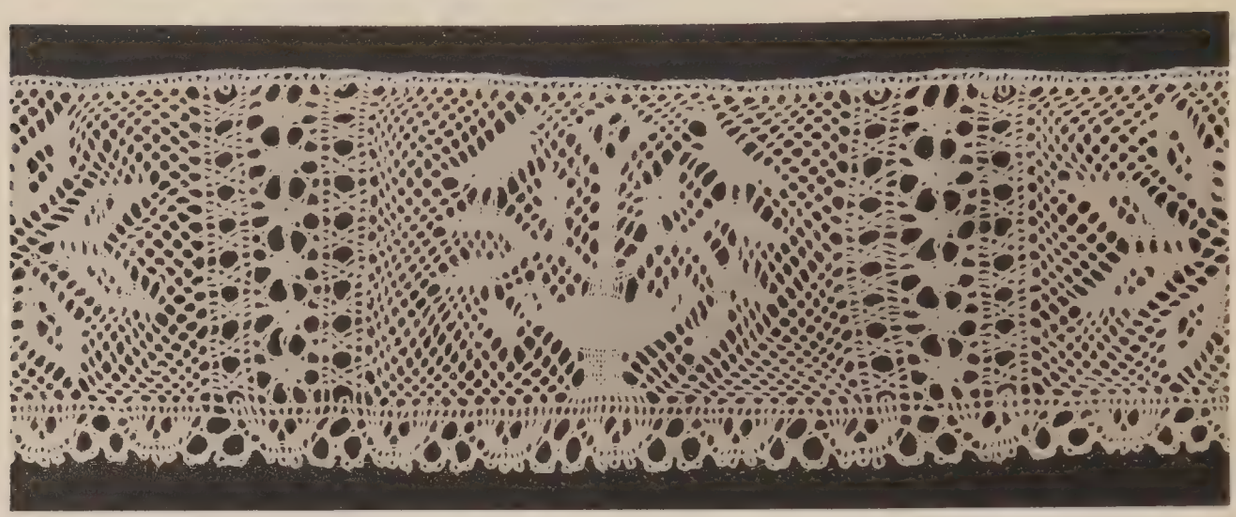
On behalf of the Malmö Museum I therefore beg to offer most cordial thanks to the above mentioned gentlemen, and to the Svenska Slöjdföreningen, for the interest manifested by them. To the author of this work, *Mr Erik Wettergren,* who has enlarged and revised his earlier manuscript for this new edition, I am deeply indebted, in that he, the foremost in this field, has consented to place his pen and his ability at the service of a museum other than the one to which he is attached.

Malmö, December 15th, 1927.

Ernst Fischer

Director of the Malmö Museum.

In order to get a correct understanding of the character of the modern decorative arts of Sweden, we must consider its rich complexity and the profound natural differences, which exist between the elements, that have lent their form to it. Its roots extend through past centuries and, roughly speaking, we might say that there are three principal roots from which the top of the tree gets its life and character. One of the roots is directly attached to the very soil of the country. This is the national rustic character of our applied art. Already here we find a series of colours of the greatest variety, as multi-form and diverse as the country itself. Is there in Europe any other country, where nature shows the same degree of variety as in our Sweden, so far extended toward North and South? Southernmost there is Scania with its softly undulating fields, as rich as Denmark or Essex; immediately to the north we find the province of Småland, where the fields bear more stones than crops, and where the century-old glassworks are hidden in the depths of the silent forests. Proceeding to the north we see Dalecarlia with its peasant-costumes so full of colour and its glittering lakes amid the cultivated slopes of the mountains. Finally we reach the rugged Norrland, where you may travel miles and miles without meeting a living soul and without seeing a single cottage, while the sparklingly white mountains rise toward heaven, during the winter black and besprinkled with stars, but in summer-time always brilliant with sunlight.



Scanian Lace.
Executed by Malmöhus läns Hemslöjdsförening, Malmö.

What a blessed land for those who believe in Taine's theory of environment; here they can study how the character of the different provinces, the climatic conditions, and the needs, that arise as their results, are reflected in a popular art, which, within its national framework, varies as much as the countenance of the country itself. However, it is more than a thousand years ago, that we were a people of peasants and fishermen only. Those times are gone about which our greatest poet said: "Once only barbarism constituted the national character". The influence of a more refined culture from the East, the South, and the West penetrated into the native rustic forms, — and here we find the second root, from which Swedish art gets its character. Undoubtedly it is from France, that we, during historic times, have received those influences, which we have most easily and most truly assimilated, and during our "grand" artistic century, the 18th, no country indeed had a better understanding than Sweden of the strength, the grace, and the harmony of the French artistic culture. The building, and above all the fitting up of the Royal Castle at Stockholm served to spread the French taste, which however was not copied without Sweden contributing a little of her own soul. If the rococo of Meissonnier and the Louis XVIth style of Delafosse may be properly compared with a sumptuous rose, the rose "la France" in its highest degree of cultivation, then the

Part of a Scanian Lace Table-cloth.
Designed by Miss Amanda Lundgren, excuted by Malmöbus läns Hemslöjdsförening, Malmö.

Sweden, which became impregnated with this art, must be the flower, which our gifted writer C. J. L. Almqvist considered as the symbol of the Swedish character, the simple eglantine, "the image of poverty, of wild charm, and of purity". The result was a plain style, refined but still of the soil, which has found its expression in furniture, faience, glass-, and silver-ware, which show splendid workmanship and sound artistic taste. The French influence had a new springtime, when Bernadotte as King of Sweden brought with him the severe military style of the Napoleonic regime, but this also became simplified, adapting itself more closely to everyday life, than if it had been designed in the studios of Percier and Fontaine.

Then came the century of industrialism, and we are still living with what characterizes it, its eclecticism. But out of all the varying influences coming from China and Spain, England and Italy, a purely modern element emerges, which is international and essentially rationalistic. It may be said of it, that it is an effort to submit mechanical work to the rule of a rational taste in order to create objects adapted to the needs of the people of our time, not, of course, endeavouring to obtain originality at any price, but with a distinctly new feeling for the aestheticism of machines and motors. It is unnecessary to repeat here how this new spirit, with characteristics from England and America, first took firm root in Austria and Ger-

Altar-cloth of Damask.
Designed by Mrs Anna Wettergren-Bebm, executed by Värmlands Hemslöjd, Karlstad.

many, where it received its theoretical form and organizing powers. Nevertheless, it is a historical fact which should be acknowledged here, that it is the conscious transplantation of German ideas to Swedish soil that has perhaps been the strongest incentive for the modern character of the development of industrial art in Sweden, ideas, however, which have brought with them from Germany more of German method than of German form.

This is the third of the main roots, which, as I have said, constitute the character of the modern Swedish style, which consequently — though very incompletely — may be expressed as a compound of a national and rustic element, of the classical harmony inherited from the Swedish-French culture of the 18th century, and of a modern industrial rationalism with important incitements from Germany.

In the *Textile Art* the traditionalistic tendencies of Swedish art have made the deepest mark. This depends upon the great national and preserving movement, which has manifested itself for about fifty years, and has been responsible for the erection of that imposing monument, the Nordic Museum, which in the open air museum "Skansen", from its heights dominating Stockholm, and in the monumental building of the museum itself, has gathered together typical examples of buildings and habitations, work and decorations, illustrating the life of the

Detail of Lace in an Embroidered Altar-cloth.
Designed by Mrs Lotten Zeinwold, executed by the textile studio Licium, Agnes Branting.

Swedes during four centuries. The object of this collection, which very soon aroused the curiosity even of foreigners — especially at the World Fair in Vienna in 1873, — was our old peasant textiles, above all the tissues with the richness of their colours, which run from the gravest minor to the brightest major, and with their great variety of technique. All this was collected and studied; the local characteristics were determined, and, in order to preserve them and to give them new actuality, societies were founded throughout Sweden, societies, which also encourage and give an outlet to what is called *"hemslöjd"* (home industry). This work, which during the long winter evenings occupies numerous hands and produces objects of solid quality and great artistic value, is carried on by 27 local societies, together forming a national association, and further by *Föreningen för Svensk Hemslöjd* (the Association of Swedish Home Industry), which operates especially in Stockholm, and is animated by more modern tendencies while also maintaining conservative ideas. It may further be added that this purely imitative work, with its care for every detail in copying the peculiarities of the different regions, has given to this movement such a rigidity, that it has been considered advisable occasionally to make some attempts to achieve a renewal and evolution of its innate potentialities.

Frieze in the Cinema "Skandia", Stockholm. Embroidery on Velvet.
Designed by Alf Munthe, in collaboration with Gunnar Asplund, executed by Thyra Grafström's textile studio.

It is obvious, however, that a high artistic value cannot commonly be attained with the same ease in our days as before the time of industrialism, which did away with manual labour and destroyed the sure instinct of the eye for colour and form. Only original and educated artists can attain it. Some of these artists are in very close contact with the old peasant art, and thus they form, in the strictest sense of the word, the national nucleus of our artistic culture. In this respect we may mention such artists as *Miss Märta Måås-Fjetterström,* influenced by the Scanian tissues, which in their rich harmony often show an almost oriental character; *Mrs Anna Wettergren-Behm, Miss Karna Asker,* and the most ardent champion for the movement in favour of domestic industry, *Miss Lilli Zickerman,* also the life and soul of the textile work of the Föreningen för Svensk Hemslöjd, *Miss Märtha Gahn,* who is just entering the field of spontaneously creative textile art.

These artists thus form a kind of transition to the other aspect of the Swedish textile art, which is of a wholy modern and artistic nature, — which, however, is also originally nourished from the fertile soil of the Swedish peasant art. The group, which directs this movement, the society *Handarbetets Vänner* (Friends of Handicraft Association), was in fact founded about fifty years ago (in 1874) as a direct result of the great appreciation bestowed upon the early textile art of Sweden at the Exhibition held at Vienna in the preceding year, and it then had aims analogous to those of the associations for domestic art, which were founded later. Subsequently this society, supported by the state, has directed its activities to another field: it has endeavoured to satisfy practical modern needs and the

"Wedding Souvenir".
Design and embroidery by Mrs Laura Sjunesson.

refined taste of the cultivated public. Undoubtedly the solid technical skill and learning, which is to be found among "Handarbetets Vänner" as well as in any Swedish textile art with aesthetic pretentions, may in a final analysis be traced to a revival of the study of our old peasant art. But, whereas the peasant art works with simple colours and with a mosaic effect, the style of the "Handarbetets Vänner" is distinguished by a delicate refinement and above all by the richness of its blue, grey, and violet tones with insertions of gold and black. The colours are never solid, but by means of the most subtle mixtures and by gradations of shades so well tinted as they are sometimes to give the impression of a water-colour painting. The most gifted representatives of this tendency are the manager of the Society, *Miss Carin Wästberg,* whose symbolic compositions are full of poetry while at the same time manifesting a sure decorative feeling, and *Miss Maja Sjöström,* whose great imagination and richness of colouring have been applied during the last few years to the products of an Italian silk-factory, which supplied stuffs for upholstery and other purposes to the new Town Hall of Stockholm. *Miss Maja Andersson* and *Miss Agda Österberg* show a more restrained and simple style, the latter, moreover, a very youthful and bold colour-sense, the newest feature in the physiognomy of the "Handarbetets Vänner". At the moment of writing, however, the latter is no longer one of the workers on the staff of the Society.

Thanks to the textile art, which for a long time has been characteristic of Sweden, these hand-made tissues and embroideries find a more extensive use in Sweden than in other countries. They are used

not only for cushions, table-cloths, and high-warp hangings, but frequently also for curtains, upholstery stuffs, and carpets. These textile articles, issued by the artistic workshops, may perhaps be said to play a larger rôle in public life than in most other countries, — whenever a monumental building for public use, a government office or a banqueting hall, is to be furnished, these valuable Swedish textiles are conspicuous, in most cases triumphantly competing with oriental carpets and machine-made tissues from the rest of Europe and from America. We shall have frequent occasion to notice, in the pages of the present work, a close collaboration between architecture and the various branches of industrial art, — a circumstance, which explains, perhaps better than anything else, how the latter has been able to develop along natural lines, and which also explains its intimate relation to Swedish social life as a whole. The Handarbetets Vänner have for this purpose created a new technique which much resembles the high-warp, but is more economical. Two other textile firms, namely that of *Johanna Brunsson,* which is also an old well-known school of weaving, and the firm which goes by the name of its late foundress, *Thyra Grafström,* but is now carried on by that able organizer, *Mrs Elsa Gullberg,* have developed another speciality, the damask tissues, thus providing a connexion with the Swedish traditions of the 18th century, and they have produced durable and refined effects in linen and silk. Thyra Grafström's firm cooperates with artists of very different tendencies, as *Miss Annie Frykholm* with her ardent and rich colour-sense, *Mrs Agnes Sutthoff* with her character of refined simplicity, and with artists from other fields, such as the young painter *Alf Munthe* and the architect *Carl Malmsten,* of whom we will have occasion to speak later on. Munthe has, in collaboration with the architect *Gunnar Asplund,* the most prominent among the younger architects of the "neo-classical" school, designed in a cinema, constructed by this architect, one of the largest and most remarkable textile works of our time. It is a large frieze, running all along the balcony surrounding the theatre-room, and consisting of embroideries executed in the neo-classical style, and is principally made by means of applications on scarlet velvet. Here, as elsewhere, we see how the most fruitful artistic impulses often come from out-

Rug of Tied Yarn, "Tränsflossa".
Designed by Miss Eva Nilsson, executed by Malmöhus läns Hemslöjdsförening, Malmö.

siders. This is perhaps not so common in the textile art, which has its fixed traditions, but the case of Munthe is not unique; it has its parallel in the sketches of the famous *Carl Larsson,* made for our most beautiful modern high-warp hangings, or in the amusing modernistic "stuff-frescos", which served as an advertisement for a group of woollen-goods manufacturers at the great exhibition at Gothenburg in 1923. These were designed and executed by one of our most advanced expressionists, *Isaac Grünewald.* A gigantic work within the sphere of textile art, in the same trend as that of Alf Munthe, has recently been completed by *Mrs Gullberg* in cooperation with the artist *Einar Forseth.* We refer to those tapestries, executed in a style borrowed from early Swedish and even earlier Coptic techniques, which, in shades of red, gold, and purple, bestow a character of oriental splendour upon the great music-room in the Stockholm Concert House, which was completed by *Ivar Tengbom* in the spring of 1926.

High-warp Woollen Tissue.
Designed by Miss Maria Andersson, executed by Föreningen Handarbetets Vänner.

One of the characteristics of the Swedish textile art is the extensive use made of it for religious purposes. It is with the greatest care and with artistic opulence — almost as if we were a Catholic nation — that altar and chasuble cloths, chalice covers, and wedding canopies have been designed, chiefly in the traditional style and inspired by the rich treasures of our churches. The principal studio for this kind of religious art is the textile studio *Licium,* which is managed by *Miss Agnes Branting,* an expert in the ancient religious art. The artistic tradition was given its character by the late *Sofia Gisberg,* whose compositions often have a vigorously heraldic aspect, and *Oscar Brandtberg,* whose style is more modern. Another workshop for religious art, *Libraria,* is so far a blank page, but as

it has come under the leadership of that exellent artist, *Agda Österberg,* mentioned above, we are justified in looking forward with high hopes to its future development.

A place wholly to itself ought to be given to the art of *Miss Ingeborg Wettergren,* with a markedly religious character in its contexture and its mystical ardour. A woman writer has tried to characterize her art in this way: "It is not pastiche, it is not mediaeval, it is not 18th century, it is not Pre-Raphaelism, but certainly there is a little of all these in the subject, in the colour, in the enveloping grace of the lines, and in the mingling of the silk with gold and silver". — In contrast to these embroideries, where each stitch is the personal expression of a spiritual idea, we have the machine-made textiles, which during the last few years have been the subject of particular artistic care.

Woollen Tissue.
Designed by Miss Agda Österberg, executed by Föreningen Handarbetets Vänner.

It is especially the great departmental store *Nordiska Kompaniet,* which, aided by *Mrs Elsa Gullberg,* mentioned above, — well known for her energetic efforts in favour of reforms within the field of art in industry — has greatly contributed to giving to machine-made stuffs a modern and discreet effect. This is one of the aspects of Swedish art in industry, which we shall have occasion to examine once more; I mean the efforts, that have been made in order to give a more beautiful character, not only to expensive hand-made objects, but also to machine-made products, which, thanks to their cheapness and their quantity, penetrate into thousands of homes of limited means. The modern striving to realize a more beautiful form is strongly inspired by social sentiment, which in the course of the last twelve years has largely contributed to practical results, but which was, twenty-five years ago, paradoxically expressed by our

"Visingsö"
Design and embroidery by
Miss Ingeborg Wettergren.

great prophetess Ellen Key, when she said, "he who designs a beautiful beer-bottle renders a greater service to humanity than the discoverer of the North Pole." At the same time our great popularizer of art, Carl G. Laurin, by his work "Art in School and Home" made himself a champion of the defenders of purer taste, and for the last twelve years the venerable *Svenska Slöjdföreningen* (Swedish Association of Arts and Crafts), which derives many of its best tools and methods of work from the Werkbund movement, has worked with renewed energy in order to realize practical cooperation between artists, manufacturers, and merchants.

On account of these activities the words with which the author of this book opened a lecture at the great Werkbund Congress at Cologne in 1914 are hardly applicable today: "If we wish at the present moment to speak of Swedish industrial art we must for the most part confine ourselves to what we call arts and crafts, — not with artistic industrial production, — and more to separate, creative, individual efforts than to collective organisations. From this fact alone it is clear that we possess nothing corresponding to the great Werkbund". The machine-made upholstery is one of the results of this activity. We shall find others in almost every branch of modern decorative art.

If the textiles, even the most individual among them, are all inspired by the existence of a popular Swedish tradition, it is, however, in the *Art of Book Production* —

in printing and binding — that we find the strongest connections with the cultivated taste of our 18th century. This tradition was never completely extinguished, not even at the end of the 19th century, when, under the name of the "art nouveau", the desire for novelties and the pursuit of originality at any price resulted in all kinds of eccentricities in many other countries. There is no doubt that this regard which the Swedes possessed for the solidity of industry and the blessings of tradition was responsible for William Morris, that prophet of the purest traditionalism, soon winning a hearing in our country. While the former director of our National Museum, E. G. Folcker, was making the public acquainted with the aims and aspirations of Morris by newspaper articles and other means, the printer *Waldemar Zachrisson* of Gothenburg was trying to convert his theories into practice. But it is only during the last few years that, thanks to profound study of the classical art of book production, a solid basis has been found, not for producing counterfeits, but for creating things with the mark of our own time. Here, as elsewhere, we find that thorough knowledge and pure taste do not suffice, — only the creative instinct, which can construct new things out of old stones, is able to elevate handicraft to the height of art.

There are several printing-houses, which have raised the handicrafts up to this level, and among them especially two have played an invaluable part as pioneers. Some other

Ornamental Drapery.
Painting on silk by
Bror Geijer-Götbe.

Centre of the Altar-cloth in Morlanda Church.
Silk embroidery on velvet. Designed by Oscar Brandtberg, executed by the textile studio Licium, Agnes Branting.

firms resort to artists under certain circumstances in order to give a stamp of perfection to one or two editions de luxe, but in reality there is only one printing-house which, in permanent cooperation with an artist, tries to give to all its work an elevated character of artistic appearance. Fortunately the number of its productions — stitched and bound books — is far from being small, as we are concerned with the greatest Swedish publishing-house, *P. A. Norstedt & Söner,* both printers and book-binders. This house, which recently celebrated its one hundredth anniversary, employed in 1916 *Akke Kumlien,* the artist and museum-curator, as its artistic adviser. Kumlien has made a remarkable effort: the house of P. A. Norstedt & Söner, which at the Baltic Exhibition at Malmö in 1914 did not appear to be interested in improvements of a typographic character, placed itself, thanks to him, resolutely at the head of this movement at the Exhibition at Gothenburg in 1923, and also excelled incontestably in the art of book-binding, and at the Paris Exhibition of 1925 both the firm and Kumlien were awarded the Grand Prix.

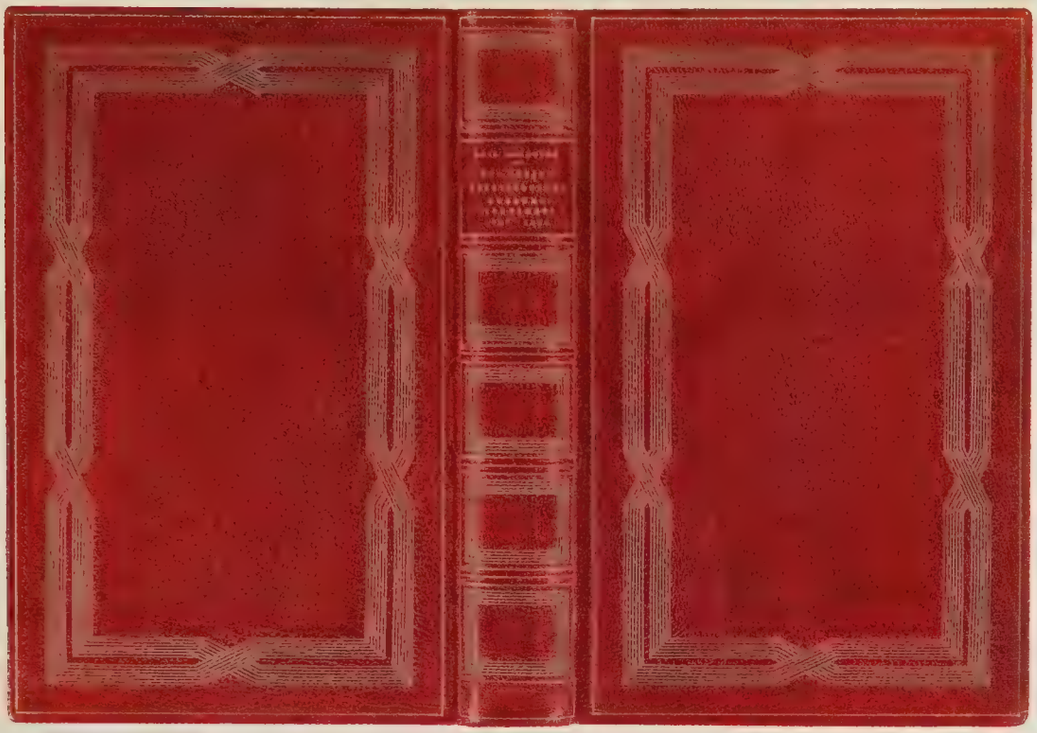
Drapery for Balcony in "Flossa" and "Rödlakan".
Designed by Einar Forseth, executed by Mrs Elsa Gullberg. On the royal box in the Stockholm Concert House.

Kumlien does not produce sensational novelties, and his art may sometimes give the impression of pastiche. But it is rather a return to the spirit that animated the Swedish art of book production at the end of the 18th century and the beginning of the 19th, a revival which is all the more natural in our days, when all other artists, with the architects at their head, are striving for the same ideal of precision, order, and clearness. The value of qualities of this kind to the typographic art is evident, and Kumlien also adds to these qualities a spirit and an inventiveness, which raise his works far above the level of imitation. The purely typographic part — the beauty of the type and its grouping on the white paper — is naturally the principal task, and what essentially characterizes his art is the introduction of a French type, the Cochin-type. But as accompaniments to this melody of letters Kumlien uses initials, frames, and tail-pieces, which possess the same grace as the text itself, and which are often printed in colour, usually in a very warm brown-red. He devotes himself no less to the cover, which attracts attention not through mottled and loud effects, but through the nobility of its letters, through their right grouping, and through

Binding in Morocco from P. A. Norstedt & Söner.
Designed by Akke Kumlien and Viktor Åström.

a very plain symbolic vignette. This typographical care is extended even to the improvement of posters and newspaper advertisements.

Among those who are working for the improvement of the art of book production, we must mention the house of *Bröderna Lagerström,* the most important and also the most active firm since the death of *W. Zachrisson*, who, in spite of his admiration for William Morris, sacrificed typographical beauty to a purely commercial typography. In contrast to these principles *Hugo Lagerström* has for more than twenty years been an indefatigable worker in the cause of pure lines in typographic art, and, animated by a warm sympathy for the architectonic firmness in the books of the Italian and German Renaissance, he has tried to do away with the routine and the passion for experiments of the end of the 19th century. This propaganda, which has resulted in an attempt to create a Swedish style, has been spread by him by his speeches and writings, and also by his editing a whole series of beautiful books for bibliophiles. Another pillar of the classical purity of the art of book production is the house of *Almqvist & Wiksell* in the university town



Binding in Morocco from P. A. Norstedt & Söner.
Designed by Akke Kumlien.

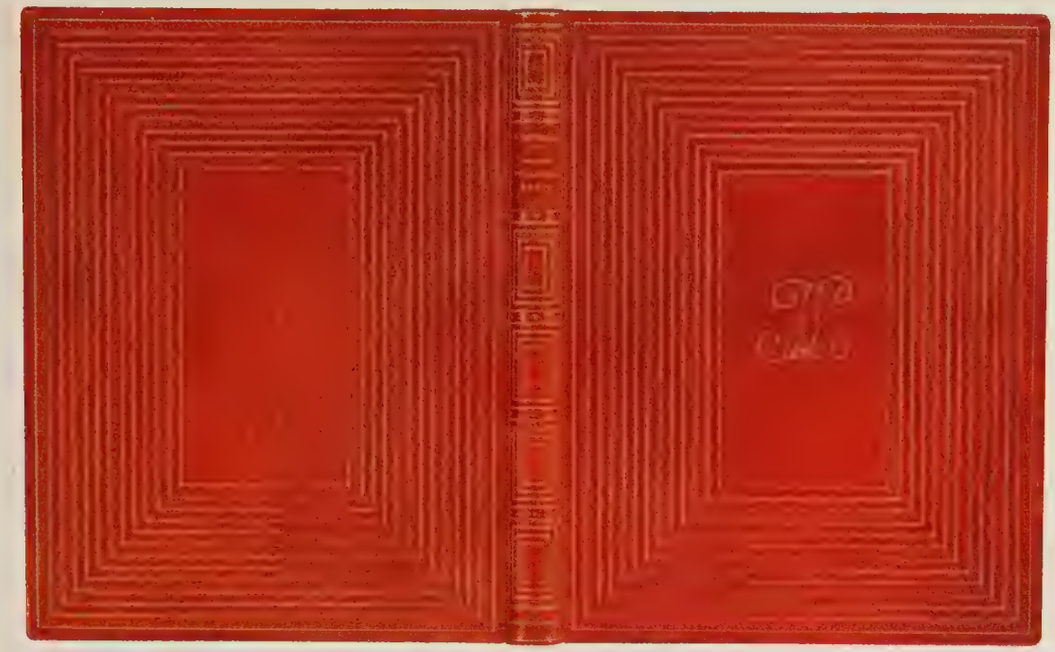
of Uppsala, which gives to scientific literature an academic appearance of a cool and clear character, related to English typography. This point of contact with the best English typography, made at the end of the 19th century by the late W. Zachrisson, was thus followed up in the best possible manner by the head of the above firm, *Carl Hæggström,* whose personal relations with some of the leading English typographers form a valuable resource for the art of book production in our country. The firm of Almqvist & Wiksell at times deviates from strict typography, or, to put it more exactly, merges it with an expressive decorative ornament, as, for instance, when it allows that excellent artist *Mrs Siri Magnus-Lagercrantz* to illustrate the romanticist Atterbom's poems on flowers by woodcuts of these flowers.

While typography proper essentially characterizes these printers, the great publishing-house of *Albert Bonnier* pays less attention to that part of its activity. On the other hand, it has in certain instances cooperated with some artist, who has illustrated a work of great literary value, or has given it a decorative external appearance. The master-

piece in this line is the illustrated edition of our great Bacchic poet of the 18th century, Carl Michael Bellman, designed by the artist *Yngve Berg,* who in this work has exhibited a spirit congenial to that of the poet. The same artist has recently designed the ingenious vignettes for the translation of La Fontaine, made by the Swedish Ambassador at Paris, Count Ehrensvärd. In Boccacio's Decameron, illustrated by *Bertil Lybeck,* we find a more vigorous and unpolished art. The most delicate flower of typographic decoration is to be found in the series of dry-etchings by *Jurgen Wrangel,* which are inserted among the poems of Anders Österling, a member of the Swedish Academy. *Kurt Jungstedt's* and *Arvid Fougstedt's* illustrations of the works of early Swedish poets are the latest proofs of this interest in the art of illustration, and show, moreover, an aspect of modern Swedish art which inclines towards the simple taste of the 19th century.

Among firms whose careful attention to their speciality, namely mechanical reproduction, goes hand in hand with a chaste typographic get-up, we may mention *Nordisk Rotogravyr, Malmö Grafiska Anstalt,* and *Malmö Ljustrycksanstalt,* and it is the two last firms which have produced the present work in collaboration with the printing-firm of *Lundgrens Söner,* also of Malmö.

The traditionalistic character is perhaps even more marked in book-binding than in typography; this is chiefly due to the fact that the reaction against the lack of taste of the 19th century was headed by two artisans, who saw salvation not in the search for originality but in the return to the handicraft traditions of the good old days. Their names are *Bernhard Andersson* and *Gustaf Hedberg,* of whom especially the latter has exercised the greatest influence. He learned the trade in France at the beginning of the eighties, and it is his apprenticeship served in France, as well as his purely scientific study of early Swedish book-binding, which has given to his work the character, that distinguishes it. His greatest merit, however, is not that he has given new life to historical styles; rather it lies chiefly in the solid way, in which he has made use of his materials, in which he has treated the leather and placed the punches, and in the intimate relation, that he has established between the binding and the book.



Binding in Morocco from P. A. Norstedt & Söner.
Designed by Akke Kumlien and Viktor Åström.

Binding in Calf from P. A. Norstedt & Söner.
Designed by Akke Kumlien.

After his unexpected death in 1920 his traditions have been carried on by his brother *Arvid* and by some good studios, especially by the one already mentioned, belonging to the house of *Norstedt & Söner* and managed by *Viktor Åström,* a pupil of Hedberg's. The freer, lighter, and more sober style, which distinguishes the bindings of Norstedt's, is to a great extent due to cooperation with Kumlien, whose bindings present the same cool but elegant appearance as his typography. The most important merit of the house of Norstedt & Söner, however, lies in the fact that its bindings have a wider distribution than the purely fancy-bindings, and they have completely revolutionized the exterior of the cheap machine-made bindings of big editions. Without trying to imitate expensive materials and the execution of fancy-bindings, Kumlien has succeeded in giving a rich and subdued appearance to these bindings of leather, cloth, and paste-board. I think one might say of Swedish taste, as a whole, that it detests imitations and prefers an unassuming, but true, effect to the slightest falsification of the materials.

Following the example of Norstedt's, editors' trade bindings are sometimes made by our greatest binding-house, *Herzog & Söner,* who for their library bindings employ good artists, especially that efficacious designer, *Torsten Schonberg.* The most modern, though somewhat dilettante bindings are produced by the studio of *Nils Linde* of Gothenburg, who with his parchment-and-gold bindings is a singular example of the influence on Swedish book-binding of the Viennese taste of a few years ago. As a small branch of the English art of book-binding *Miss Greta Morssing* applies in her private studio the learning she has brought with her from her studies on the other side of the Channel.

Thus tradition has been of the greatest importance in the renaissance of the textile art and of book production alike. On the other hand, the evolution of the *Glass Industry* has had quite a revolutionary character. It is undoubtedly true that at the end of the 19th century several experiments in Emile Gallé's style were made by that versatile painter, *Gunnar G:son Wennerberg,* but it is also true that it was only ten years ago that the epoch-making event occurred that has made a regular and purely commercial production possible.

The technical possibilities for such a production undoubtedly existed, for the Swedish glass-industry goes back to the 17th century, and the oldest existing glass-works of importance, *Kosta,* founded in 1741, has produced a race of highly skilled workmen, who have also benefited other manufactories. But the holy spark — directors with artistic ambition and one or two artists with creative ideas and capable of "thinking in glass" — was wanting. Fortunately the necessary combination of technique, capital, and artistic talent was realized, when, ten years ago, Consul Johan Ekman of Gothenburg became the owner of the small glass-works of Orrefors, which, lost in the deep forests of Småland, carried on an insignificant production of ink-bottles and window-glass. This humble state of affairs did not satisfy the new proprietor. After he had procured the best available managers and workmen, he had the good fortune to get into touch with two artists, of whom at least one had made a name for himself as an expressionistic painter, though of an attenuated expressionism. To these artists the art of glass production was soon more than a trade and became their natural means of self-expression.

During the last ten years the production of Orrefors has been multiplied, and the little ink-bottle factory has become the foremost manufactory of the Swedish industrial art, whose products are imitated, not only in our own country but even in Italy. The names of the two artists, who combine and mutually perfect their efforts, are *Simon Gate* and *Edward Hald.* Though they have quite naturally created some specialties, we must not pronounce the production of Orrefors as too wanting in variety, for we find there both coloured and plain glass, polished glass and engraved glass, glass without decoration and richly decorated glass, expensive products and cheap products.

The first experiments were limited to the purely artistic field, but later the artists have more and more submitted to practical needs. Their first samples show a new kind of glass, called Grail glass, which through its scale of variable tones corresponding to the different vitreous layers at first sight resembles the polished and engraved glass of Gallé, but it is very plainly distinguished from the latter in that it is ready as soon as it leaves the glass-blower's pipe, whereas Gallé did not start his work until the glass was cool.

"The Wind Rose".
Plate from Orrefors. Golden brown engraved glass.
Designed by Edward Hald.

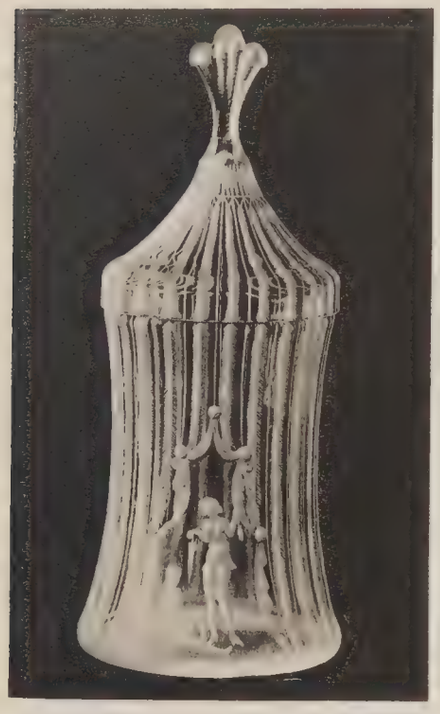
Gallé in his most inspired moments undoubtedly obtained effects of profound beauty, of a baffling romanticism, that the Grail glass cannot give, but his successors have shown that this does not depend upon the technique, but on the man who employs it. It may perhaps be said that the Grail glass technique is more legitimate, as the appearance of the finished glass depends upon innate chemical combinations, whereas Gallé's complicated methods offer to an artist with a fertile imagination the greatest possibilities of obtaining colouristic and poetical effects. The Grail glass is an art of the fire, where the chance play of the flames exercises its influence on the world of the ornaments, the human shapes, flowers, and abstract lines, which seem to swim on the bright surface — this is its strength but also its weakness. Another danger is presented in the colouring which, transparent or opaque, easily takes on the sweetness of confectionary, sometimes suggesting a ceramic product. The best of the Grail glass, however, shows a rich and vivid colouristic splendour, sufficient to warrant its legendary name.

These very variegated glasses to a great extent owe their particular charm to chance, but when composing engraved glasses the artist must be guided by a clear and penetrating foresight. Therefore these artists showed unusual initiative when they chose as the principal subject for the ornamentation of engraved glass the noblest and most difficult of decorations, the human body, most frequently nude. This initiative is far from being new; it has its source in the best tradition, which only makes its pretensions greater, when it goes back to the cut plaques of rock-crystal of the Italian Renaissance — intaglios —, which in turn have given birth to the pompous ornamental glasses

of the baroque style. Yet the style of the deeply engraved figures never loses contact with the intaglios of the genuine 16th century sculptures made by Renaissance artists, of whom the grand master is Michael Angelo. The Swedish glass of the 20th century is closely related to this plastic surface art, which creates figures in audacious foreshortenings and in rich contra-positions, offering a mutual play of adjacent muscle-groups, where the roughened surfaces differently absorb the light according to whether they are deeply or superficially rounded into the brillant surface. The figures are built up around breasts and knees, around legs and thighs, apparently projecting but in reality deeply hollowed. The engraver's little metal disk, when turned round, easily cuts circular or elliptical forms. Thus the female body becomes for the engraver the most natural, a gigantic woman with strong muscles, whose ancestor is "Night" in the Chapel of the Medici.

Flagon.
Engraved glass from Orrefors.
Designed by Edward Hald.

Thus the relation between the figures of the Orrefors glasses and these daughters of the Renaissance and of the baroque style proves to be a result of the material chosen and of the technique, and the modern inspiration, that animates these inherited forms, is sufficient in most cases to reject any thought of imitation. It is especially Gate who works in the style, that we are describing. His compositions of figures, running, hunting, sleeping, or dancing, engraved in the frailest of materials, constitute a real gigantomachy of women in an infinite variety of movements and with a rythm, that animates every single point of the surface. His art having this character, it is natural that Gate has been entrusted with orders wich require a certain splendour, such as honorary gifts and competitive prizes.



"The Bathing-tent".
Urn from Orrefors. Engraved glass.
Designed by Edward Hald.

At the head of these objects stands the gigantic cup, which the city of Stockholm presented to the city of Paris in 1922 — the two cities on the water, where water-nymphs, dolphins, and sea-mews play round the symbols of the cities' power, their Town Halls, — and also the cup, presented by the Swedish government to Sir Eric Drummond, Secretary General to The League of Nations. Hald has designed the cup, which King Gustavus V through a special embassy presented as a wedding-present to the Crown Prince of Japan.

The friendship, which exists between these two artists, does not prevent either of them from preserving his originality, a fact that greatly contributes to the many-sided character of the production of Orrefors. To pronounce one or the other as artistically superior is a matter of personal taste. Yet we might perhaps assert that Gate has a clearer perception of the glass in its character of a bubble, whereas Hald's forms reveal a certain curiosity and a quest for the more modern. The decorations of Hald show in a less degree than those of Gate the rich interlacings characteristic of the baroque style, but possess instead a freer imagination, which is at the same time more modern and more personal. The purely ornamental designs ingeniously animate the intentionally stiff forms, such as rays of light or jets of water from a playing fountain. Without professional pedantry he brings together men and animals in complete fables, where we see negroes and monkeys playing amid bindweed, old women with their cows escaping from a furious tempest, or amorous sailors and stout matrons gazing open-mouthed at the dazzling brilliancy of a pyrotechnic display. With regard to style he does not possess the same sense of the plastic form as Gate, but he combines the bodies in arabesques, where each figure is rather flat with its muscular parts bound to the smooth

surface. Hald also shows what a favourable field the industrial arts offer to the anti-naturalistic tendencies of modern painting, and he can, in futuristic manner, produce a new and elegant decoration, as for example the plate called "The Broken Bridge".

Music.
Engraved Glass Goblet from Orrefors. Designed by Edward Hald.

Even to ordinary table glass he gladly extends his fantastic designs, and he diverges a little from abstract decoration. A service called "The Pattern of the Star-spangled Heaven" has a lively design of stars, comets, and crescents; presenting the very tonality of the glass, together with its transparency, and with dancing snow-crystals, it is perhaps one of his happiest works. Yet in these glasses, made for practical use, the form plays a more important part than the decoration. And in this form the two artists try to find an expression for the transparent lightness and the grace of the blown glass. These cut crystal glasses, of which Gate and Hald are the originators, are very consciously intended to fulfil another purpose. They represent a struggle against the hydra of bad taste, embodied in the deep facet-wise diamond cut, both in ordinary and fancy glasses, which appeared about the year 1900 and still persists. As a reaction the artists of Orrefors present a manifestly more simple cut, which emphasizes the essential forms of the glass, and which at the same time is more pleasing to hand and eye. It is either what is called "the olive cut" with its long shallow grooves in the thick crystal, or a shallow facet-wise cut, which can be traced to French and English models from the end of the 18th century. Thanks to a slightly violet or grey-black tone these glasses are usually free from the icy coldness, that distinguishes the majority of cut glasses, and they possess something of the charm of ancient glass.

But the productions of Orrefors have also their social mission.

"Fashion"
Engraved Glass Bowl from Orrefors.
Designed by Edward Hald.

They have played an important part in the reformation of the ordinary glasses, so lacking in taste, from which the common people drink their beer, or their national strengthener, their "snaps". These glasses are made of the cheapest material, soda-glass, and their beauty lies merely in the simple and expressive forms or in the colours. Sometimes these glasses are deep sea-green, sometimes they are golden brown, and sometimes they seem to be the colour of smoke. By these means, without false display, the character of overgreat simplicity has been removed from these glasses. In order to procure a greater variety they are sometimes given a watered surface, — "optical" is its technical name. It is procured by plunging the still hot vitreous mass into a fluted mould, the imprints of which remain after the blowing only as undulations of the surface. Yet the greatest value of these glasses lies in their expressive forms, different for light champagne, port-wine, or rare liqueurs; and the bottles, which enclose our second national drink, sweet punch, are as heavy as the punch itself[1].

The movement, headed by Orrefors, has imprinted its mark also on the great glass-manufacturing trust, known as *De Svenska Kristallglasbruken,* which includes some old factories as renowned as that already cited *Kosta,* and *Reijmyre.* The production inspired by ancient models is here purely traditional; but a few years ago this trust held a competition among artists in order to procure novelties in form and decoration. The results of this contest were presented at the Centenary Exhibition at Gothenburg in 1923. They consisted chiefly of cut glass with engraved decorations from designs of young

[1] In Professor Gustav E. Pasaurek's capital work, "Kunstgläser der Gegenwart" (Leipzig 1925), we find no less than twenty-nine illustrations of Orrefors glass.

artists, such as *Sven Erixson, Arnold Karlström, Nilsson-Nille,* etc. It was striking to notice that these young artists had been working with such fresh and fertile imagination that only occasionally a direct influence from their more experienced brethren at Orrefors could be discerned. These artists are freer and more modern, deliberate humorists with a tendency toward caricature, and they are restrained in their use of decoration, allowing the inherent beauty of the glass to be judged on its own merits. In 1917 the Svenska Kristallglasbruken had a short period of revival, when, in collaboration with Edvin Ollers, the painter, it created some simple but excellent glasses, made of a green glass in which bubbles and air produce a free decoration, similar to those Maurice Marinot is so fond of composing. This green glass has again come into its own, and it was used for the composition of one of the most imposing pieces of Swedish glass ever produced. This is the slender cup, one metre high, which the other towns of Sweden presented to the Town Hall of Stockholm on the occasion of its inauguration, Midsummer Eve, 1923.

Engraved Glass Cup
from Orrefors.
Designed by Simon Gate.

The Swedish vitric-art is not so complicated as the French, which seems to issue from some mysterious and magic furnace, but despite its limited technical methods it also covers an extensive field, for it is as well suited for the castle as for the cottage, for the rooms of a museum as for the table of middle-class people or workmen. In its most costly engraved pieces it has a real, though somewhat distant kinship with what is undoubtedly Europe's noblest vitric art, namely Lobmeyr's, so full of tradition and the modern spirit.

In the *Ceramic Industry* we also see a changed attitude in favour of the employment of artistic forces. This industry, which twelve

China Terrine from Rörstrand.
Designed by Edward Hald.

years ago showed no interest in modern tendencies whatsoever, now occupies a dominating place with regard to the beautification of machine-made work. This movement is headed by our two greatest china-factories, thus reviving an old and glorious tradition. *Rörstrand* is the oldest of these. It was founded two hundred years ago in Stockholm, from where, owing to adverse circumstances, it was obliged to move to another site during the very year of its jubilee. During the first fifty years of its existence it produced a faience, which is one of the first examples of cooperation between art and industry. At the same time industrialism, with good and bad results, had given its character to all ceramic production. The output of Rörstrand and *Gustafsberg,* a factory near Stockholm, founded in 1827, clearly reflect the uneven struggle between industrialism and aestheticism, a struggle that characterizes the whole of the 19th century.

The first reaction against the tyranny of the stereotyped patterns occured at the end of the century, thanks to the cooperation of these factories with two artists, *Alf Wallander* at Rörstrand and *Gunnar G:son Wennerberg* at Gustafsberg, in a mitigated form of the "art nouveau". Another improvement in their products can be attributed to the influence of the artistic movement started by the Royal Copenhagen Potteries. But it was not until recently, when, twelve years ago, the efforts to find a national character had become more definite, that these two factories began to interest themselves in the solution of the great problems, which are specifically those of the 20th century: to re-establish the balance between industrialism and aestheticism. Yet this end has been pursued in the opposite direction to

Mural Fountain of Green-glazed Stone-ware.
Designed by Henrik Krogh. In the Stockholm Concert House.

that followed by the Copenhagen Potteries, which, with the help of native talent and above all through the employment of two Swedish artists, *Gerhard Henning* and *P. Nordström,* have created a whole series of individual works. Those who head the present Swedish movement within the field of decorative arts, and not least the manufacturers of porcelain, follow a program that is strikingly presented by Gabriel Mourey in his excellent book, "Essay on the Modern Decorative Arts of France", where he says: "To fix the aesthetic value of a work of art, and especially a work of decorative art, in proportion to its "uniqueness" or its "multiplicity" is one of the prejudices against which one cannot take arms too violently. It rests on an egotistic sentiment full of vulgar vanity and childish amateurism, and artists have till today been far too ready to satisfy its whims". Undoubtedly under the influence of similar organized efforts in Germany, but without submitting to German forms, we have found our salvation from this individualistic snobbishness through the same means of which Mourey speaks, when he points out "the capital importance of a close union between the artistic producer and the commercial producer. This union is indispensable, it is the only solid foundation upon which the modern decorative arts can be established in order to prosper and develop".

It would take us too long to discuss here the means by which this union could be best established, but it certainly cannot be done without many mutual sacrifices: the artist must lay aside all personal vanity, and the manufacturer must courageously sacrifice an immediate profit in the hope of a larger one in the future. Experi-

Faience Bowl.
By Brita Hald.

ence in Sweden has shown, that manufacturers with this courage have been amply rewarded, and one of our china-manufacturors can often be heard to refer with satisfaction to his cheap and pretty china as his Ford. With regard to the artists, their most painful ordeal must be the handling of purely mechanical tools with the same amount of respect as pen, brush, and paper, and it is evident that, in order to maintain their artistic ability, they should not lose contact with individual handiwork.

The work in our china-factories is guided in these two directions, and as a result we have on one side standardized articles and on the other purely artistic products. The products of Gustafsberg especially show to what extent the technical methods, which seemed to be the real cause of the bad taste, have been revised and purified, thanks to the artists. This factory, which has multi-colour printing as one of its specialities, a few years ago produced cheap rubbish of the worst kind. To-day its products show a marked change. They are characterized by an harmonious colouring, often consisting only of the different shades of one colour. Thus a camaïeu effect of vivid freshness is easily obtainable. In this way and through other graphic methods the artist in question, namely *Wilhelm Kåge,* has decorated a whole series of services, where the solid forms harmonize with the strong decoration. These products are so inexpensive, that they can easily compete with the deluge of inferior foreign articles, which have hitherto overrun our country.

Gustafsberg, not least through its interest in mechanical work, doubtless constitutes one of the most striking proofs of a century-old English influence on Swedish artistic articles of everyday use. The factory was founded in an age when Sir Joshiah Wedgewood's

Vase with Sgraffito from Gustafsberg.
Designed by Wilhelm Kåge. Property of the Museum at Malmö.

was the leading name in all that concerned European ceramics, partly on account of the classical style characterizing the age of which his productions were the choicest expression, and more particulary because he made the production of ceramics a mechanical mass-production. It was with Wedgewood's methods and Etruscan models that Gustafsberg started a hundred years ago, and to this day it is Sir Joshiah, that giant in the world of industry, who inspires both the director of Gustafsberg, *Axel Odelberg,* and the management of the ceramic department. This love of England, which is one of the traditions of Gustafsberg, is further maintained by warm personal relations between the director of the factory and the country of "the five towns".

The management of Gustafsberg has, however, been fully awake to the danger of artists giving themselves body and soul to monotonous, mechanical work, and for this reason Kåge produces, as well, absolutely personal works and composes unique pieces; here he has once more shown how the initiative of the artist can give new life to material and technique. A glaze of pewter of a creamy softness is laid on vases and bowls. These are given a sharply embossed decoration, recalling to mind a half forgotten faience art; and some brilliant lustre-ware, shining like gold, gives a reflection of the fabulous splendour of Spanish-Moorish art.

Rörstrand has also, though with less pertinacity, followed the example of Gustafsberg. At intervals Rörstrand has applied to the artist *Edward Hald,* the glass-maker of Orrefors. He has introduced into ceramics his figure style and his freshness of imagination; of modern Swedish table-ware two of the best services are designed by Hald. One of them shows an iron-red and golden still life prin-

Cup of Lustre-ware.

China plate, Enamelled.

From Gustafsberg. Designed by Wilbelm Kåge. Property of the Museum at Malmö.

ting; on the other are imprinted figure designs of a fine decorative quality. Rörstrand also produces services along traditional lines, and executes ornamental pieces designed by *Nils Lundström,* who collaborated for a long time with this factory. Outstanding among these pieces are vases, resembling French and German stoneware, and china-pieces with the black and golden decoration slightly embossed on a ground of bright royal blue or leather brown.

Factories of less importance also apply for artistic help, thus showing a steadily increasing interest in this movement. Thus the *Lidköping* Porcelain Works cooperate with that versatile artist *Einar Forseth,* who one day covers with brilliant mosaic the Golden Hall in the Town Hall of Stockholm, the next day decorates a restaurant with mythological images, and the third day paints a little flower on a coffee-cup.

Arthur Cason Percy, a talented young painter, cooperating with the *Gävle* Porcelain Works in Norrland, has turned out some plates, water-jugs, and fruit-dishes, which reflect some of the splendid colouring of old Italian and Swedish faiences. Few artists have been better able than Percy to transfer the art of the easel to the field of applied art, and few show so clearly how near the two are to

Stone-ware from Höganäs.
Designed by Edgar Böckman.

each other in the present day. The flower-like colouring, the simplified and unhampered form that characterize Percy as a painter have been transferred to his ceramic work, which is free from the pedantic conventionalization which often makes applied art so lifeless, nor is it influenced by those naturalistic effects, which, at the end of the nineteenth and the beginning of the twentieth century, brought industrial art into disrepute. A talent for free and gay ornamentation, influenced both by tradition and by the modern spirit, and a sound appreciation of the character of the material used, may be said to constitute Percy's chief resources, whether he is conjuring up exotic landscapes on trays or tables, or whether he is ornamenting every-day table-ware with simpflied rocailles or sprays of flowers.

If Percy has borrowed certain features from old faience-art, he has completely remoulded them to suit his modern temperament, whereas the products of the art firm *Grafia* are purely imitations of faiences of the 18th century. The factory which works most consistently in order to produce "art goods" within the reach of every purse is that at *Höganäs.* Here the artist, *Edgar Böckman,* does not confine himself to putting a shiver of beauty on the dining-room table of a simple home, but also strives to beautify the poor kitchen. As ornamental

Masks on the Door of the Law Courts at Stockholm.
Hammered copper by John Färngren.

pieces he produces vases of strong design, with a smoky red colour softening the glaze. The factory of *St. Erik* at Uppsala (in collaboration with the above-mentioned artist in glass, *Edvin Ollers)* and *Boberg's* factory at Gävle have recently begun to produce kitchenware and ornaments in faience at an extraordinarily low price.

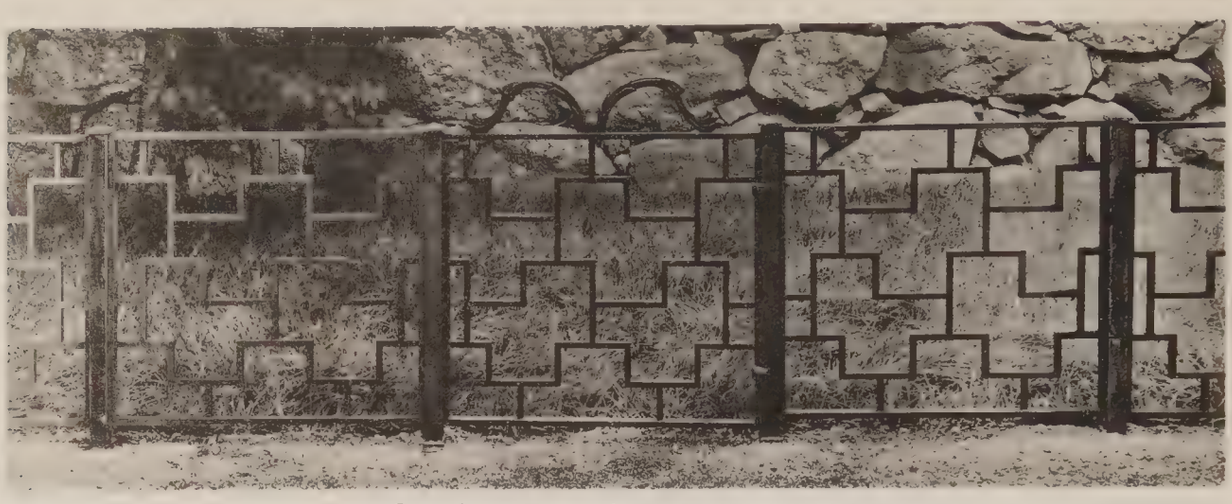
In addition there are some artists who work individually without giving body and soul to ceramics, as fanatics in this art have done in different ages. We might mention *Anders* and *Mrs Bess Wissler* and *Miss Ragnhild Godenius* with their objects of fire-clay, and *Miss Hildur Haggård,* who reflects strong impressions from the majolica art of the Italian Renaissance. A singular example of adherence to the popular Swedish traditional style within this field is *Mrs Eva Björk. Henrik Krogh* has recently returned to Sweden after having furnished himself with technical knowledge acquired in Italian faience factories, but he has already created some good works in the new Concert House at Stockholm. Consequently we find in his faiences a point of contact with the Italian majolica-ware of the sixteenth century, or perhaps even more with its French offshoot, the Nevers-faience, with its character of brightly coloured pottery. Here we might also mention that those who practise the "fine arts", such as the sculptors *Carl Milles* and *Ivar Johnsson,* have for their decorative compositions employed terra-cotta with or without glaze, especially at the Royal Institute of Technology at Stockholm, and for the Pavilions of Decorative Arts at the exhibitions in Gothenburg and Paris.

The Swedish mountains are rich in *Iron* and *Copper.* The oldest industrial enterprise in the world was founded in Sweden in order

Cast-iron Fence for Grave from Näfveqvarn.
Designed by Ture Ryberg.

to extract from the Swedish mines the ore, from which subsequently material for ploughshares and for weapons, for objects for divine worship and for domestic utensils was derived. Thanks to these resources there has existed, from the Bronze Age up to this day, an important metal industry, and traditions have been carried on among the workmen, pertaining to the treatment of iron, copper, and brass, which have never been extinguished. The most recent renaissance within this field occurred about thirty years ago. It was the result of renewed esteem for genuine and durable products instead of easily destructible imitations. The architects headed this movement; white houses with plaster ornaments were replaced by buildings with outside walls of sandstone, granite, and brick. Simultaneously, there also appeared the natural wood, the hammered iron, and numerous methods of decorative painting, which do not destroy the natural characteristics of the surface, whether it be a wall with a rough cout of limestone or a roof of roughly planed boards. Characteristic of the Swedish handicrafts during past decades is the appreciation of the innate qualities of the material itself, as well as the close cooperation between workmen and architects.

This cooperation has been of great value to the development of the iron and copper arts. Two of our most important buildings of the last decade illustrate how naturally our architects employ forged metals for various purposes, such as grates, radiators, hand-rails, locks, chandeliers, and even for sculptures, as was the case in one of these buildings, the new Law Courts at Stockholm, constructed by *Carl Westman.* The figure of Justice above the main door was



Cast-iron Fence from Näfveqvarn.
Designed by Ture Ryberg.

hammered in one block of copper by the carver, *John Färngren* of Stockholm. Westman, as well as *Ragnar Östberg,* the architect of the Town Hall of Stockholm, has also employed the forged metal arts, which flourish in a certain part of Sweden, namely mountainous and wooded Värmland, the home of two outstanding iron-masters, *Peter Andersson* of Myra and *Karl Magnusson* of Arvika. An impression of the vigorous work of hand and hammer on the red-hot iron, on which sometimes an incrustation of brass is made, is instantly conveyed to the observer as a distinct characteristic of their products. The fact that this characteristic has been exaggerated by other ironworkers, or that it has been produced simply through mechanical methods, does not at all diminish the value of the work of these pioneers, who certainly have found that expression of their nationality, which is so essential to Swedish decorative arts.

However, the metal arts belong not only to handicraft but also to industry. Within the two fields of *Cast Iron* and *Pewter* a remarkable renaissance has taken place during the past seven years. A brilliant period at the beginning of the 19th century was followed by a complete decay of the cast iron art — almost worse than in any other field — but a reaction has followed with extraordinary force, emanating from the Foundry of *Näfveqvarn,* a foundry which, during the Thirty Year's War, produced cannon for the army of King Gustavus Adolphus. The management of the foundry has, in

Cast-iron Fence from Näfveqvarn.
Designed by Sven Häggbom.

collaboration with the "Svenska Slöjdföreningen", established connections with some prominent young architects and sculptors, who have designed models for garden urns, benches, fountains, grates, and fences. These artists, among whom we might mention *Ivar Johnsson, Rolf Bolin, Olof Hult, Folke Bensow,* and *Eric Grate,* connect in a rather free manner with the traditions, which were broken about a hundred years ago. They are working in a neo-classical spirit, which with its simplicity and purity well harmonizes with the rigid character of the material employed.

The nude human body is used for the decoration of iron urns as well as of the glasses from Orrefors. Ivar Johnsson gives us the silhouette of a hunting Diana in chaste lines, or a Venus of stately proportions emerging from the sea, or a little graceful Dryad issuing from a flower-cup. On his large "Mining Urn" Eric Grate faithfully pictures in a solemn procession of sinewy men, arranged on horizontal rings, the iron industry from the moment of extracting the ore right up to the placing of the finished object on the altar of beauty. There is something of the beauty of delicate shells and also something of the rigid severity of old Chinese art in "The Shell Urn" by Olof Hult. Folke Bensow's seats and benches of a slightly modernized Empire style greatly resemble the historic style of the last period in which the art of cast iron flourished.

Work in another metal, which also has behind it an old Swedish

Pewter Inkstand.
Designed by Mrs Anna Petrus.

tradition, which as in the case of cast iron was broken in the first part of the 19th century, has recently been renewed with great success. This is pewter, the heavy common material, which suggests peaceful forms, unbroken lines, and demands tender treatement of the surface in order to obtain a pale and yet real gloss. Between pewter and silver there has long been a competitive similarity and since the 17th century attempts have repeatedly been made to give to pewter the appearance of silver. On the other hand, the modern tendency of silversmiths, especially in Denmark, is to soften the radiance of silver, giving it the appearance of pewter. Modern Swedish artists clearly stress the natural difference between silver and pewter. To silver they give, by means of chasing and embossing, a beautiful, brilliant relief, while the heavy rythm and the dim surface of founded or turned pewter is maintained. In this field the two brothers *Fougstedt* are pioneers. Their employer was a merchant of taste, who played a part in the new efforts to produce more beautiful articles for daily use. The brothers Fougstedt now cooperate with a young lady, *Miss Estrid Ericson,* who has recently opened a shop, where only pewter can be bought. This proves that pewter, which until recently was half forgotten, has regained its popularity. These artists employ pewter in the making of tea-pots, coffee-pots, bowls, cream-jugs, inkstands, and mirror-frames, some of which are beautifully decorated. The ornamentation of the mirror-frames with figures of human beings and animals suggests that the renaissance of pewter dates from the same epoch as that of cast iron. Another

versatile artist, *Edvin Ollers,* of whom we have already spoken in connection with glassproduction, has recently become interested in pewter, and has designed several models on more severe lines than we find in the objects created by the brothers Fougstedt.

Clock. Presented by the Society of Watch-makers.
Designed under the direction of Ragnar Östberg. In the Town Hall of Stockholm.

Pewter is also used, but not so much, for electric chandeliers, because lightness and simplicity, which are the aims of today, as compared with the heavy magnificence of the preceding decade, are more easily obtained with bronze or brass, often combined with glass. The best results of combining glass and metals have been obtained through cooperation between the metallurgic works of Nordiska Kompaniet and the glass-works of Orrefors. Large semi-spherical bowls of engraved glass are supported by graceful fixtures of plated bronze. Other manufacturers of this kind of chandelier, where the general tendency is not to use more material than the light electric bulb requires, are the *Böhlmark* Lamp-factory, the *Hallberg* Jewelries, and the Art-foundry of *Herman Bergman,* who besides electric chandeliers and sculpture-casts has also made beautiful radiators of bronze. At the Town Hall of Stockholm, of which we have already spoken, and where the architect has taken an interest in all the details, the electric chandeliers show great richness and variety. They were designed by the architects *M. Wernstedt* and *Ernst Spolén* and the sculptor *Sidney Gibson.*

And in the most important building of the year 1926, the Stockholm Concert House, under the direction of Ivar Tengbom some gay and original chandeliers have been created, in which even carving has been employed.

Silver Tray and Coffee-Service.
Designed by Sidney Gibson, executed by Guldsmedsbolaget, Stockholm.

Finally a word about the precious metals. Here we can discuss only silver. Apropos of this material it may be said that it has been more difficult to fulfil the modern intention to give an independent national character to the products of this branch than of any of the others. The same has been the case in every country with the possible exception of Denmark, where Georg Jensen has done such effective work, that it has been felt far beyond the borders of that country. Jensen himself has an exuberant imagination, but it is doubtful whether his influence has been fortunate, as he adheres to the practise of giving silver the appearance of pewter. One part of the Swedish mass production of silver submits to Danish influences, while the other is essentially a conventional repetition of historic styles. The most distinguished firm in the latter line is that of *W. A. Bolin,* who practised the Louis styles when working for years at the court of the Russian Czars. The great firms of *Hallberg* and of *Andersson* represent a Swedish variation of the same styles, but also show some Danish influence.

Besides this mass production there are some independent artists, who attempt to create a more national or more personal modern style in silver. The most skilled artisan, who with extreme adaptability executes the ideas of other artists, is *Jacob Ängman.* The most striking examples of this flexibility are the baptismal font, which he

Silver Coffee-service.
Designed and executed by Jacob Ängman in Guldsmedsbolaget, Stockholm.

has executed from the design by the architect Gunnar Asplund, and the jugs and candlesticks in quite another style, which he has executed from models by the sculptor Sidney Gibson, who, in the treatment of silver, shows something of the same sentiment as belonged to the old masters of the rococo. Ängman has also carried out his own designs, which sometimes mark a skilful return to the simple national tradition, and sometimes show a rich and free originality in the play of lines. The work of the jeweller *A. Nilsson* of Lund shows an extreme simplification of style and an extraordinarily modernistic character, related to the modern German style. Another jeweller of our southernmost province is *Miss Märtha af Ekenstam* of Malmö, whose creations are composed of silver, ivory, and various stones. The aspiration towards a limpid Empire style, which is one of the aspects of modernism, has found its most pregnant expression in the drawings of silver articles by young architects, such as *Uno Åhrén, Wolter Gahn,* and *Ivar Markelius,* issued by the studio *Borgila* (Baron *E. Fleming*) and *M. K. Wojtech's* workshop. It will thus be seen that modern tendencies also exist in the silver art, but the taste of the Swedish people was formed in the 18th century, when highly artistic jewellers could be found in every small town, so that they are willing to accept only the best.

It is principally in the realm of *Interior Decoration* that the

Table Fountain of Bronze.
Designed by Miss Viola Borsy and Sven Markelius, executed by K. G. Bergboltz' Klockgjuteri and Bergström & Mellander.

different arts converge. Here we find the natural setting for their mutual expression, and here they are most closely related to human beings. The modern idea of interior decoration was born at the beginning of this century, and came into being as a reaction against the tendency of the 19th century to accumulate numerous objects without any thought of harmony, and to delight in furniture, which was nothing but a lifeless copy or a perversion of objects, which the historic styles had created under quite different circumstances. Instead of this, we now demand that walls, furniture, and everything in the home shall unite to form a harmonious work of art, surrounded by which we may live and feel at ease. In the first enthusiasm of this movement all tradition was overthrown, and the quest for the new style, the "art nouveau", resulted in some products, which had no connection with past times. However, they never assumed such highly exaggerated forms in Sweden as in some other countries. Yet the arts of interior decoration and especially furniture designing — to say nothing of architecture itself — are now more deeply rooted. Architectonic construction, the adaptability and technical quality of the woodwork are now more highly valued than the obsession of originality. Nevertheless, there remain some determined individualistic artists, who are not afraid to affront the public — fortunately, we might say, there being no good sauce without seasoning. The modern Swedish art of furniture designing, therefore, strives toward a revival of the refinement and the comfort of the home in past times. It tries to attain this end without minute copying, but by a rather free treatment of those historic styles, which best respond to the spirit of our epoch. Special attention should be given to the outstanding figure

in Sweden in this art. He is not only a designer, but also a skilful craftsman, capable of executing his designs. His name is *Carl Malmsten.* In addition to architectural studies he has learned cabinet-making and has for some years conducted his own workshop, where he has acquired a thorough knowledge of both the practical and economical sides of the trade. The dominating feature of his art is, perhaps, his love for any piece of furniture, not only for its decorative value, but also for its usefulness. Of all modern furniture-designers his chairs stand out as the best, and he seems to have planned them with a thought for the fatigue of human bodies. In this respect he heads a new movement in furniture-making. I also wish to point out his love for material, his skill in giving the wood its fullness of expression, as much from an architectonic as from a colouristic point of view. Above all he is a colourist. His treatment of the natural wood reveals all the hidden light and shade, rigidity and life that it possesses. This he achieves, sometimes by giving to the surface a beautiful dim coat, sometimes by using different kinds of wood in order to obtain rich combinations of inlaid work often of a fantastic character. In spite of this he never entirely breaks with the past, but creates his objects in accordance with solid traditional principles. While his early production was inspired in part by the Renaissance and chiefly by the Swedish and English baroque styles, he has recently reverted to the classicism of the end of the 18th and the beginning of the 19th century.

Front of Bureau.
Inlaid work by Carl Malmsten.

This change is evinced in some of the important work, that has been entrusted to him. By examining the furniture, which he has made for the Town Hall of Stockholm, one can study his transition

Clock. Inlaid Work.
Designed by Carl Malmsten. Wedding present from the people of Stockholm to the Crown Prince and Crown Princess of Sweden.

from the baroque style to classicism. The style of his latest work may be judged from the interesting suite of furniture, which he has composed as a wedding present from the people of Stockholm to the Crown Prince and Crown Princess of Sweden, and from his contributions to the latest monumental building of the capital, the Stockholm Concert House, built by Ivar Tengbom. Malmsten's work, however, is not limited to official orders, and he does not confine himself to a closed circle. On the contrary, both as teacher and writer he has shown that his principal aim is to realize the highest possible degree of beauty and comfort in humble homes. He now works as a designer for our greatest furniture firms, *Nordiska Kompaniet, De Svenska Möbelfabrikerna,* and *Åtvidabergs Industrier,* having sold his private studio. Thus his furniture is more widely distributed. Just as all other industries, glass, china, printing, founding, etc., are diligently devoting themselves to a betterment of the public taste, in the same way our greatest furniture firms are trying to give a personal and artistic touch to the great mass of their machine-made products. This end is achieved in two ways: by the appointment of expert artisans, and by competitions for the purpose of discovering new talent. Nordiska Kompaniet has headed this movement by employing such specialists as *David Blomberg,* who now conducts a workshop of his own and from time to time supplies our better architects with orders, and *Carl Bergsten,* the architect of the Swedish Pavilion

at the Paris Exhibition of 1925, one of the pioneers of our modern art of furniture designing. Nordiska Kompaniet and De Svenska Möbelfabrikerna sometimes entrust orders to outsiders, usually architects. The architects have proved themselves useful to the furniture-makers, partly by supplying them with fresh ideas, partly by their understanding of the interdependence between this art and its mother art, architecture.

Some of these artists have a very marked individuality, and they certainly put the technical skill of the executor to a hard test. To the credit of the manufacturers it must be said that they have successfully undergone that test, which goes to show that the traditions of our great century of furniture-making, the 18th, are not completely extinct. Here we have once more occasion to point out the intimate cooperation of art and craft, illustrated in the Town Hall of Stockholm, where, in addition to Malmsten, such individual artists as *Ernst Spolén* and *Gunnar Asplund* have been working. Another individualistic artist is *Carl Hörvik*, whose expressionistic creations are sometimes rather a shock. Yet his consistency and sure taste are among the greatest assets of the Swedish art of furniture designing. A sample of his art was the piece of furniture, which, executed by Nordiska Kompaniet, was exhibited in the Swedish Pavilion at the Paris Exhibition. Fortunately, not only the great manufacturers of Stockholm but also less important cabinetmakers in the country try to animate their

Clock. Inlaid Work.
Designed by Carl Malmsten. Property of the National Museum at Stockholm.

production through cooperation with young artists. *Uno Åhrén,* working with *Emil Jansson* of Hälsingborg and the firm *Mobilia* of Malmö, displays a sober simplicity combined with a marked elasticity of line, giving to his interiors a character of harmonious unity. *Ture Ryberg,* professor at the Fine Arts Academy, has made a remarkable suite of furniture, slightly resembling the bourgeois style of the eighties, for the firm *J. E. Blomqvist* of Uppsala. Not only state and residential apartments have been the objects of the architects' care. The new public buildings of the country and the big banks of Stockholm have given modern taste an opportunity to erect pleasing offices. At the Gothenburg Exhibition the great firm *Nya Aktiebolaget Åtvidabergs Industrier,* which specializes in office furniture, exhibited an exellent national model, which also from the point of view of modern commercial technique was very satisfactory. This model was designed by the architects *Osvald Almqvist* and *Sigurd Lewerentz.*

Of extraordinary importance also is the activity exerted through its exchange agency by the "Svenska Slöjdföreningen" in giving a touch of beauty and cheerfulness to hospitals and shops, which previously were much neglected in this respect. Thus during the past three years between twenty and thirty hospitals throughout Sweden have been remodelled, and as much attention has been given to the play of colours and the style of the furniture as to hygienic necessities. The furniture of these hospitals has been designed chiefly by Carl Malmsten and Uno Åhrén, while the responsibility for the colour schemes has been placed in Alf Munthe's sensitive hands. It is only during the past year that the "Slöjdföreningen" has been active in the remodelling of shops. All the details of a dozen retail-shops have been arranged by the architect *Eskil Sundahl* in collaboration with cabinet-makers, painters, and iron-workers. These interiors have a modern and rational character. First of all the practical and hygienic requirements have been met, but one also finds a marked artistic care, which will certainly influence the taste of the modest people, for whom these shops cater.

The treatment of the walls has also been influenced by the tendencies of the age. It would be out of place in this brief sketch to discuss those works of mural decoration, which belong to the fine arts, that is

to say, the great paintings al fresco or al secco by *Prince Eugen, Carl Larsson, Olle Hjortzberg, Axel Törneman,* and *Isaac Grünewald,* or the stucco reliefs by the late *J. A. G. Acke* and the young artist *Brita Hörlin,* or by the versatile *Einar Forseth.* It may here suffice to point out that, besides the preference for walls of one colour where the monotony is sometimes broken by panels, a reminder of the 18th century, one can discern some attempts to give more variety to wall-paper production. The same tendency towards a plain surface has been dominant here, though lately a certain richness of colouring appears to be more and more common. This depends upon the fact, that the artists, working in this branch, with increased practice gain greater technical and artistic freedom. The truth is that a wall-paper industry with aesthetic pretentions is a relatively new thing in our country, and until about ten years ago manufacturers depended mainly on foreign patterns. However, we now see the wall-paper firms one after the other employing young artists, who here again find a chance of applying practically the decorative tendencies of our time. The most important among these artists are those mentioned in connection with the other arts: *Carl Malmsten, Alf Munthe, Uno Åhrén, Einar Forseth,* and others, such as *Mrs Kerstin Bergh, Mrs Maja Holterman, Miss Brita Hörlin, and Mrs Ingrid Simonson.* These wall-papers have a vigorous and clear gaiety, similar to that of our crockery. Some are gracefully decorated with vernal and floral designs, especially fitted for a young girl's room. Because of their value in obtaining a higher artistic standard, we should mention the competitions, which the "Svenska Slöjdföreningen" arranges every year between the products of the wall-paper factories, such as *Stockholms Nya Tapetfabrik, Kåbergs Tapetfabrik,* etc. One result of these competitions, which also

Wall-paper.
Designed by Einar Forseth.

Door-knocker of Bronze.
Designed by Carl Bergsten.
The Art Gallery, Stockholm.

include ceramics, is that the manufacturers, through the exchange-office of the "Slöjdföreningen" or through direct collaboration with artists, often find new models and new colourarrangements.

However brief and incomplete this sketch may be, nevertheless it shows that the modern Swedish decorative arts are animated by a general desire to renounce the spirit of imitation, and to create products, responding to the tastes of our time, with a quality equal to that of the old hand-made articles of former times, even though they are produced en masse by modern industry. To all who understand the difficulties of such an undertaking, it is not strange that a general movement of this nature has not been able to make headway and to develop spontaneously, but is the result of a whole series of converging forces. These forces radiate from the "Svenska Slöjdföreningen", which started its crusade against bad taste about twelve years ago or, to be exact, after the Baltic Exhibition at Malmö in 1914, when the Association in its Review published a vigorous criticism of a great number of the objects exhibited, and where the practical experiencies of the Deutscher Werkbund were cited as examples worthy of imitation. At the time when the Great War was devastating most of Europe, there took place in our own country, which enjoyed peace, a little war in favour of beauty and quality. The criticism from the "Svenska Slöjdföreningen" naturally provoked numerous protests, but peace was more quickly declared than between the nations, and after the armistice a very profitable and in most cases very cordial collaboration was established between the combatants, that is to say, between the Association, manufacturers, artists, and merchants. An

exchange-office was established by the Association, where the difficult task of combining the different forces has been successfully performed up till now by Mrs Elsa Gullberg and a committee of competent critics. The Association operates in various ways, by arranging conventions throughout Sweden, holding competitions, publishing a Review, supplying designs for furniture, for monuments for graves, etc., and also by the organizing of exhibitions in Sweden and abroad.

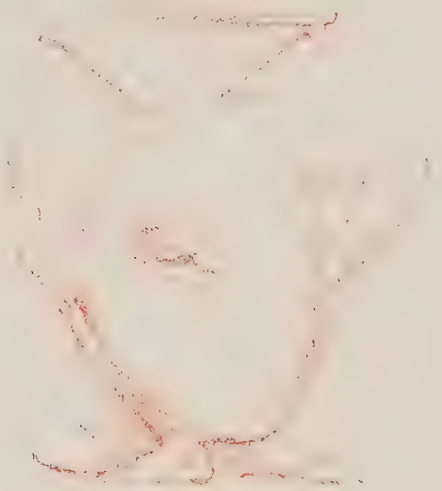
Chain and Fittings of Bronze for Ashlar.
Designed by Ivar Tengbom.
Stone from Gusta Stenförädlingsverk.

Some of these exhibitions have had a purely representative character, such as those arranged abroad, for instance in Paris and Hälsingfors, and also those in different Swedish towns, while efforts were also afoot to make the home exhibitions a means of a better production. Thus we can trace back the new exertions in many industries to the exhibition of simply furnished rooms organized in Stockholm in 1917, and, in the same way, the first big concerted presentation of Swedish industrial art at the Gothenburg Jubilee Exhibition in 1923 gave new life to many branches of its production.

As a younger sister of the now eighty year-old "Svenska Slöjdföreningen" the affiliated society *Konsthantverkarnes Gille* (the Guild of Decorative Artists) operates in Stockholm, while in Scania, with its headquarters in Malmö, *Sydsvenska Föreningen för Konsthantverk* (the Association of Decorative Arts of Southern Sweden) has recently been founded.

The modern decorative arts in Sweden, as in all other European countries, owe a debt of gratitude to the revival, which, under the leadership of William Morris and John Ruskin, spread from England during the latter half of the nineteenth century. We can scarcely find now, except in certain works of the art of book production, a

direct and formal following of the English tradition; but it is our hope that the development, which we have reached with the help of our own national resources, preserves something of that idealistic spirit, which makes these great Englishmen the "eternal companions" of all those who believe in the power of beauty to imbue life with radiance and a deeper meaning. If this book can convince its Anglo-Saxon readers that this spirit still lives in the far-away North, it has not been written in vain.



ILLUSTRATIONS

Wall-hanging in "Snärj"- technique.
Designed by Edvin Ollers, executed by Övre Hälsinglands Hemslöjdsförening, Hudiksvall.

Knotted Rug, "Flossa".
Executed by "Konstfliten", Gothenburg.

Knotted Rug, "Rya".
Designed by Miss Maria Andersson, executed by Västerbottens läns Hemslöjdsförening, Umeå.

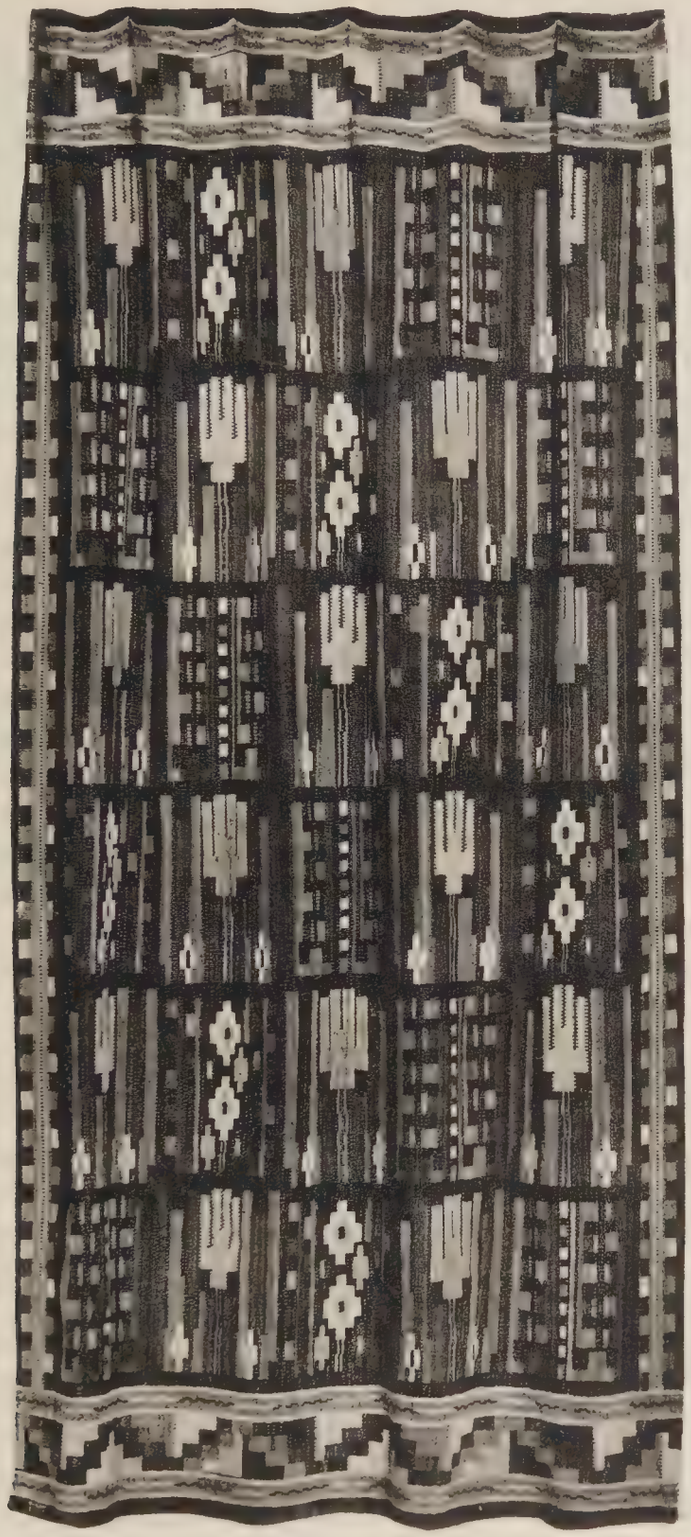
Table-cloth with Scanian Lace.
Designed by Miss Amanda Lundgren, executed by Malmöhus läns Hemslöjdsförening, Malmö.

Tapestry, Flemish Tissue.
Designed by Miss Klein, executed by Malmöhus läns Hemslöjdsförening, Malmö.

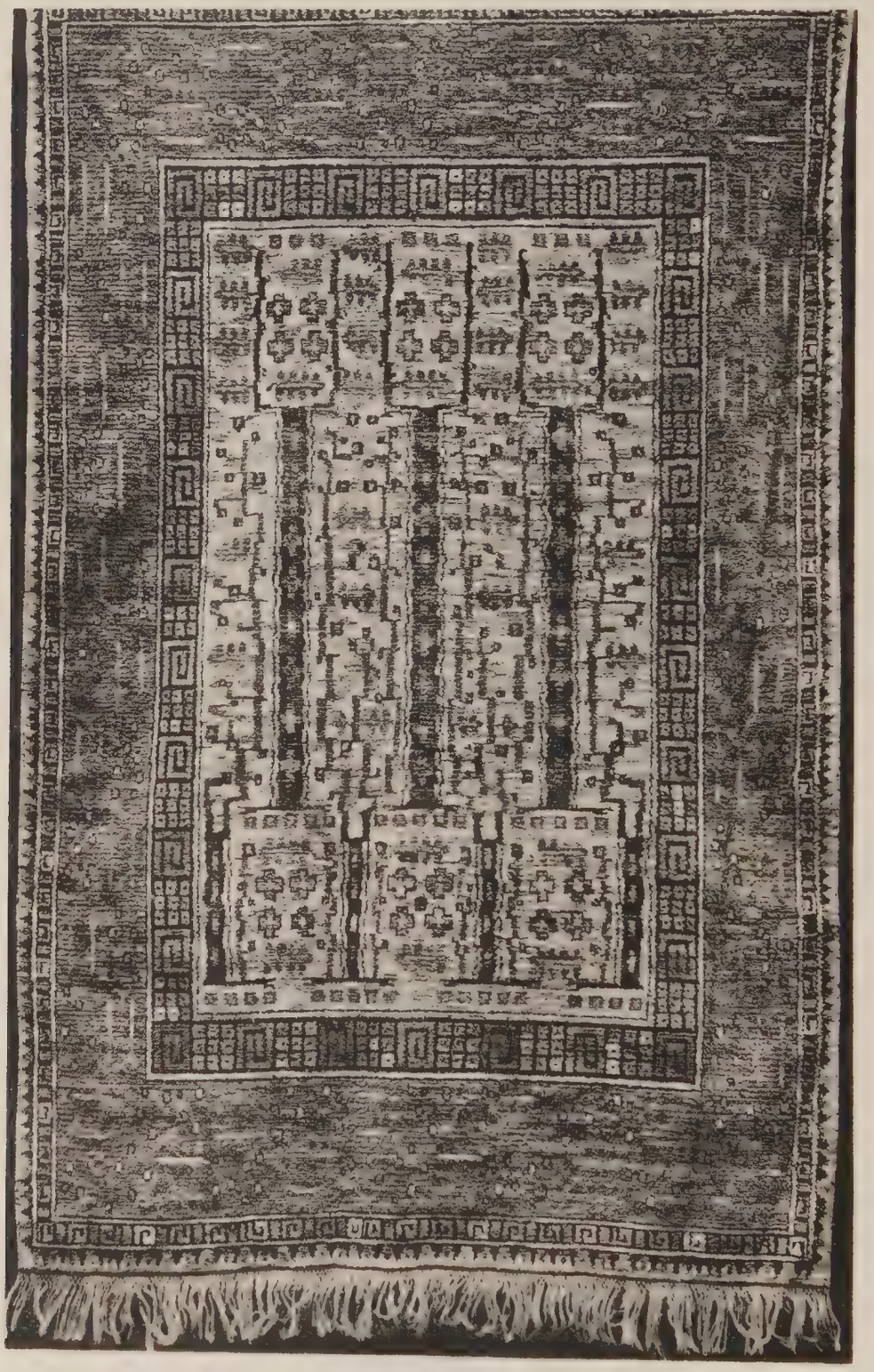
"Cherry Blossoms", Knotted Rug.
Designed by Miss Märtha Gahn, executed by Föreningen för Svensk Hemslöjd.

"Bäckahästen" (The Brook Horse).
Woollen tissue by Miss Märta Måås-Fjetterström.

"Red Tulips".
Woollen tissue by Miss Marta Maas-Fjetterström.



Woollen Tissue.
By Miss Märta Måås-Fjätterström.



"Trees in Bloom".
Knotted rug, "flossa", by Miss Märta-Måås-Fjetterström.

"Gagnef Rug". Knotted Rug in "Flossa".
Designed by Miss Maria Adelborg, executed by Föreningen Handarbetets Vänner.

"The Annunciation". High Warp Tapestry.
Designed by Miss Carin Västberg, executed by Föreningen Handarbetets Vänner.

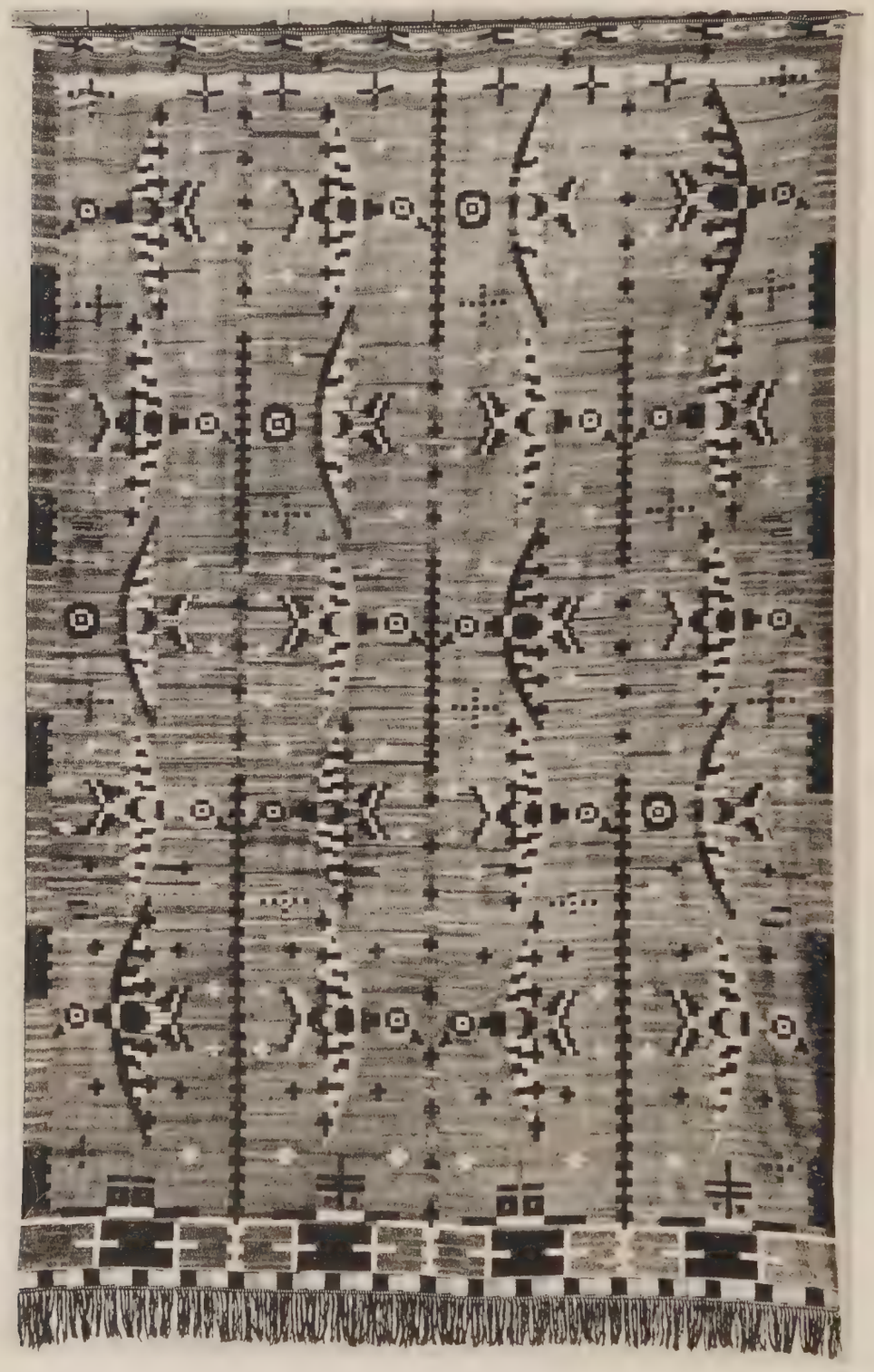
"Fugue of Vårdinge". High Warp Tapestry.
Designed by Miss Carin Wästberg, executed by Föreningen Handarbetets Vänner.

"Fate". Tapestry, Woolen Tissue.
Designed by Miss Maja Sjöström, executed by Föreningen Handarbetets Vänner. Property of the Museum of Decorative Arts, Oslo.

Woollen Cloth.
Designed by Miss Agda Österberg, executed by Föreningen Handarbetets Vänner.

High Warp Woollen Tissue.
Designed by Miss Maria Andersson, executed by Föreningen Handarbetets Vänner.

"The Stag Rug". Knotted Rug, "Flossa".
Designed by Miss Agda Österberg, executed by Föreningen Handarbetets Vänner.



"Birds". Drapery, Woollen Tissue.
Designed by Miss Annie Frykholm, executed by the textile studio Licium, Agnes Branting.

Knotted Rug.
Designed by Miss Annie Frykholm, executed by the textile studio Licium, Agnes Branting.

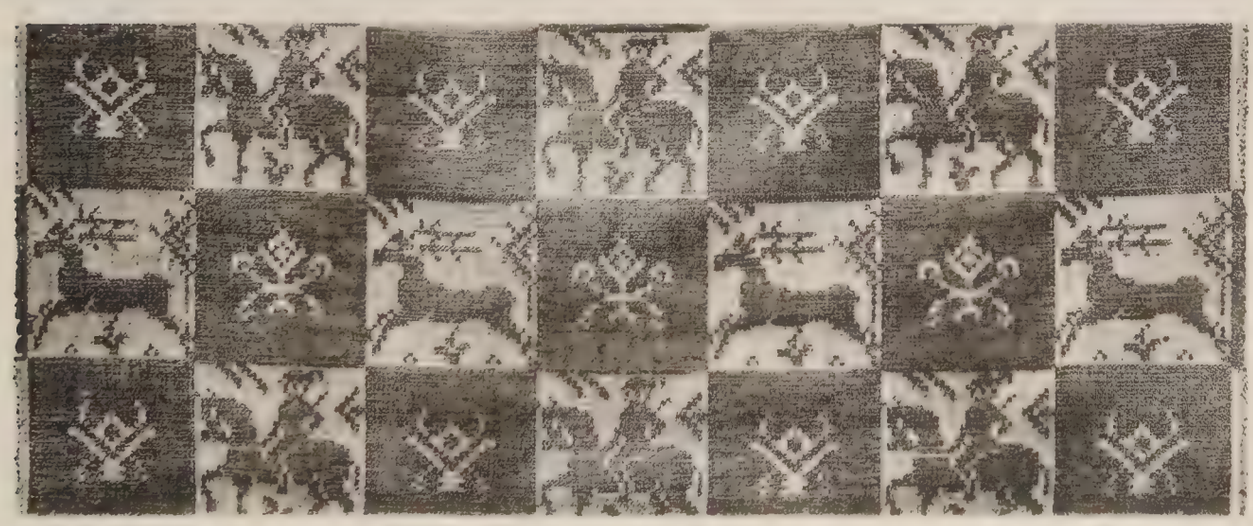
Drapery for Balcony in "Rödlakan" and "Flossa".
Designed by Einar Forseth, executed by Mrs. Elsa Gullberg.

Tapestry, Painted on Silk.
By Bror Geijer Göthe.

Upholstery Cloth, Damask, Hand-woven.
Designed by H. R. H. Prince Eugéne and the architect Carl Malmsten, executed by Thyra Grafström's textile studio.

Upholstery Cloth, Damask.
Designed by Miss Ellen Ståhlbrand, executed by Thyra Grafström's textile studio.

Upholstery Cloth, Damask, Hand-woven.
Designed by the architect Carl Malmsten, executed by Thyra Grafström's textile studio.



Damask.
Designed by Miss Hildegard Dinclau, executed by Johanna Brunsson's School of Weaving.

Machine-made Upholstery Cloth.
Designed by Miss Karna Asker, executed by Nordiska Kompaniet.

Machine-made Upholstery Cloth.
Designed by Mrs Elsa Gullberg, executed by Nordiska Kompaniet.

Damask. Hand-woven on Jacquard.
Executed by "Heminredningen", Gothenburg.

Damask. Hand-woven on Jacquard.
Executed by "Heminredningen", Gothenburg.

"Pentecost". Silk Embroidery.
Designed and executed by Miss Ingeborg Wettergren. Property of the National Museum at Stockholm.

"St. Martin's Summer". Silk Embroidery.
Designed and executed by Miss Ingeborg Wettergren.

"Madonna."
Bone-lace by Mrs. Greta Sandberg. Property of the National Museum at Stockholm.

Chasuble of White Silk.
Property of the Lund Cathedral. Designed by Miss Agnes Branting, executed by the textile studio Licium, Agnes Branting.

Altar-cloth in the Church of Vretakloster.
Designed by Oscar Brandtberg, executed by the textile studio Licium, Agnes Branting.

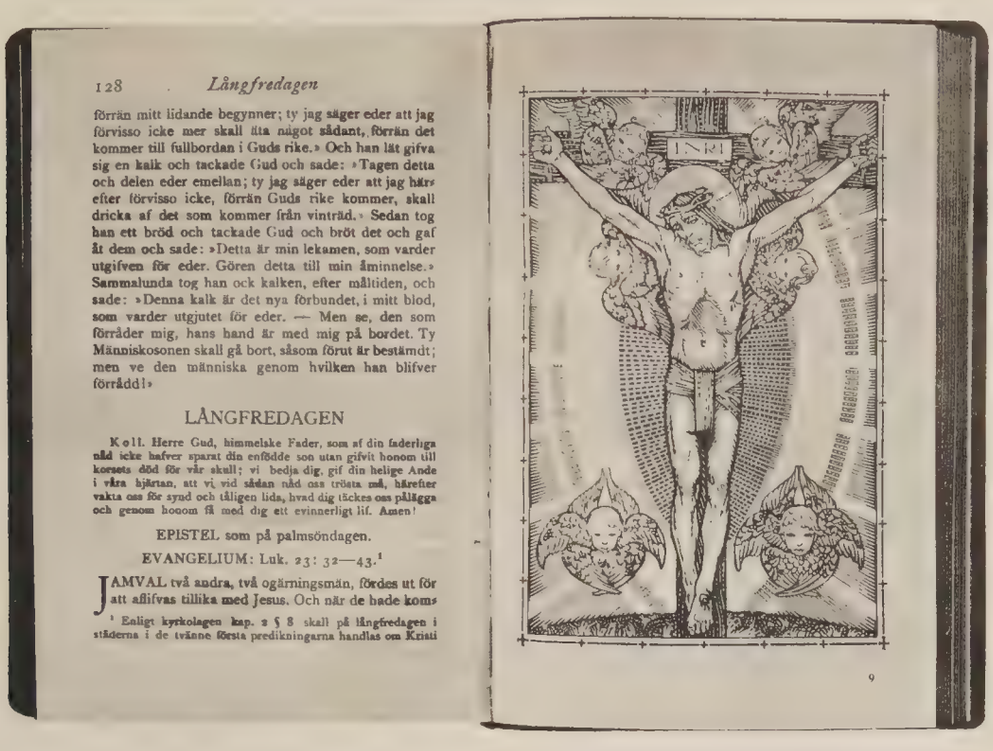
Altar-cloth in the Chapel of Hesselbyholm Castle.
Designed by Miss Ruth Hallberg, executed by the studio Licium, Agnes Branting.

Bridal Veil.
Embroidered on tulle by "S:ta Birgittaskolan", Emy Fick.

Top of Canopy. Woollen Embroidery.
Designed by Alf Munthe, executed by Thyra Grafström's textile studio.

Detail of Alf Munthe's Frieze.
In the "Scandia" cinema.

Hand-printed Cloth.
Designed by Miss Greta Jenner.



128 *Långfredagen*

förrän mitt lidande begynner; ty jag säger eder att jag förvisso icke mer skall äta något sådant, förrän det kommer till fullbordan i Guds rike.» Och han lät gifva sig en kalk och tackade Gud och sade: »Tagen detta och delen eder emellan; ty jag säger eder att jag härefter icke, förrän Guds rike kommer, skall dricka af det som kommer från vinträd.» Sedan tog han ett bröd och tackade Gud och bröt det och gaf åt dem och sade: »Detta är min lekamen, som varder utgifven för eder. Gören detta till min åminnelse.» Sammalunda tog han ock kalken, efter måltiden, och sade: »Denna kalk är det nya förbundet, i mitt blod, som varder utgjutet för eder. — Men se, den som förråder mig, hans hand är med mig på bordet. Ty Människosonen skall gå bort, såsom förut är bestämdt; men ve den människa genom hvilken han blifver förrådd!»

LÅNGFREDAGEN

Kollekt. Herre Gud, himmelske Fader, som af din faderliga nåd icke hafver sparat din enfödde son utan gifvit honom till korsets död för vår skull; vi bedja dig, gif din helige Ande i våra hjärtan, att vi vid sådan nåd oss tröösta må, härefter vakta oss för synd och tåligen lida, hvad dig täckes oss pålägga och genom honom få med dig ett evinnerligt lif. Amen!

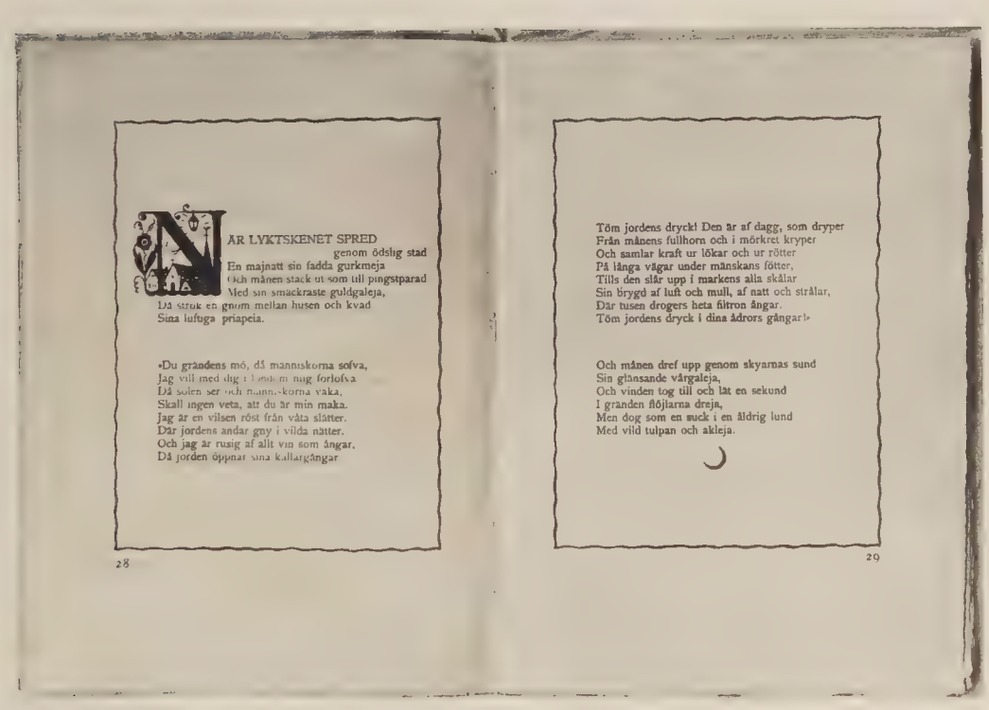
EPISTEL som på palmsöndagen.

EVANGELIUM: Luk. 23: 32—43.[1]

JAMVAL två andra, två ogärningsmän, fördes ut för att aflifvas tillika med Jesus. Och när de hade kom[s]

[1] Enligt kyrkolagen kap. 2 § 8 skall på långfredagen i städerna i de tvänne första predikningarna handlas om Kristi

9



MÅR LYKTSKENET SPRED
genom ödslig stad
En majnatt sin fädda gurkmeja
Och månen stack ut som till pingstparad
Med sin smackraste guldgaleja,
Då stråk en gnom mellan husen och kvad
Sina lufiga priapeia.

»Du grändens mö, då människorna sofva,
Jag vill med dig i lönndm mig förlofva
Då solen ser och männ.-korna vaka,
Skall ingen veta, att du är min maka.
Jag är en vilsen röst från våta slätter.
Där jordens andar gny i vilda nätter.
Och jag är rusig af allt vin som ångar,
Då jorden öppnar sina kallargångar

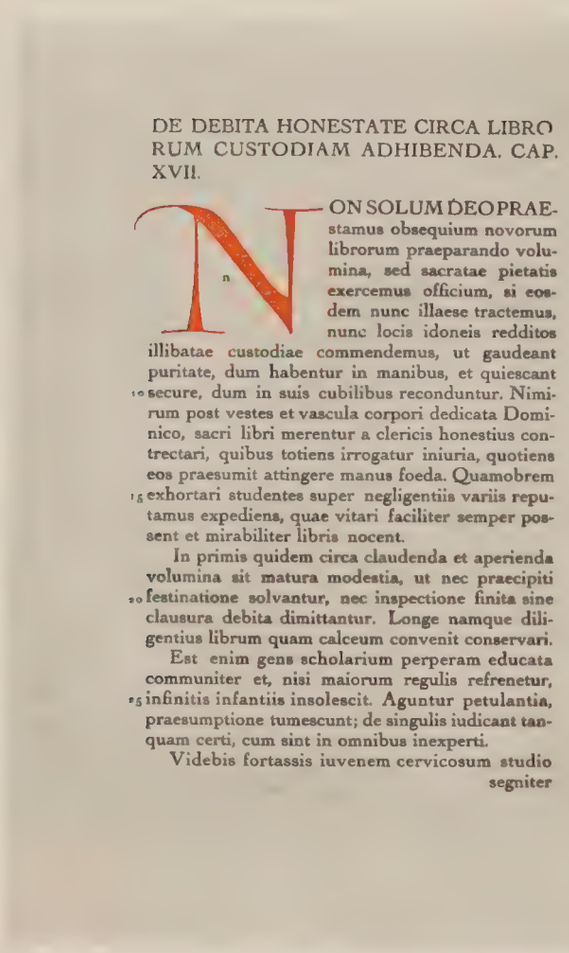
28

Töm jordens dryck! Den är af dagg, som dryper
Från månens fullhorn och i mörkret kryper
Och samlar kraft ur lökar och ur rötter
På långa vägar under människans fötter,
Tills den slår upp i markens alla skålar
Sin brygd af luft och mull, af natt och strålar,
Där tusen drogers heta filtron ångar.
Töm jordens dryck i dina ädrors gångar!»

Och månen dref upp genom skyarnas sund
Sin glänsande vårgaleja,
Och vinden tog till och lät en sekund
I grändén flöjtarna dreja,
Men dog som en suck i en äldrig lund
Med vild tulpan och akleja.

29

Pages from two Books. Printed by Bröderna Lagerström.
The Swedish prayer-book, illustrated by Olle Hjortzberg. 2. The poems of E. A. Karlfeldt, published by the Book-craft Society, with woodcuts by Miss Harriet Sundström.



DE DEBITA HONESTATE CIRCA LIBRO
RUM CUSTODIAM ADHIBENDA. CAP.
XVII.

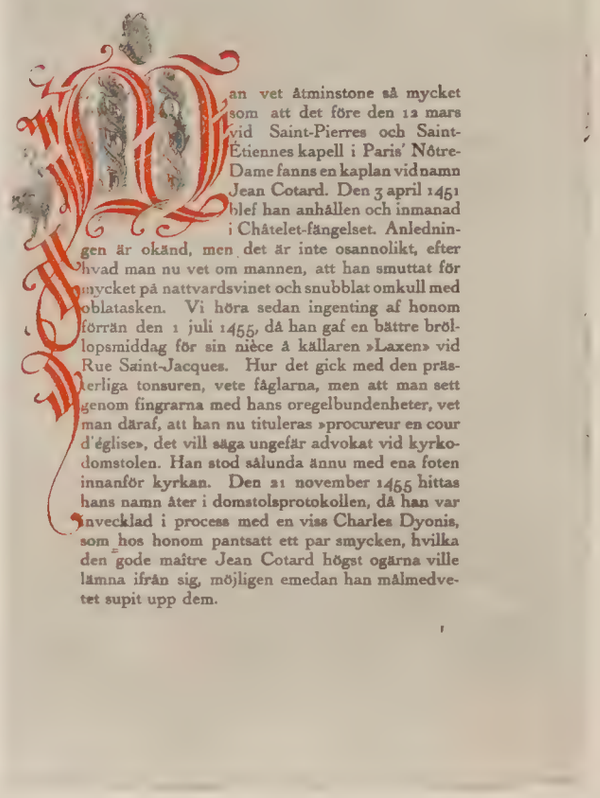
NON SOLUM DEO PRAE-
stamus obsequium novorum librorum praeparando volumina, sed sacratae pietatis exercemus officium, si eosdem nunc illaese tractemus, nunc locis idoneis redditos illibatae custodiae commendemus, ut gaudeant puritate, dum habentur in manibus, et quiescant secure, dum in suis cubilibus reconduntur. Nimirum post vestes et vascula corpori dedicata Dominico, sacri libri merentur a clericis honestius contrectari, quibus totiens irrogatur iniuria, quotiens eos praesumit attingere manus foeda. Quamobrem exhortari studentes super negligentiis variis reputamus expediens, quae vitari faciliter semper possent et mirabiliter libris nocent.

In primis quidem circa claudenda et aperienda volumina sit matura modestia, ut nec praecipiti festinatione solvantur, nec inspectione finita sine clausura debita dimittantur. Longe namque diligentius librum quam calceum convenit conservari.

Est enim gens scholarium perperam educata communiter et, nisi maiorum regulis refrenetur, infinitis infantiis insolescit. Aguntur petulantia, praesumptione tumescunt; de singulis iudicant tanquam certi, cum sint in omnibus inexperti.

Videbis fortassis iuvenem cervicosum studio segniter

Page from Richard de Bury's Philibiblon. Published by the Book-craft Society 1922. Printed by P. A. Norstedt & Söner. Roman Cochin type. Ornamented initials by Akke Kumlien.



Man vet åtminstone så mycket som att det före den 12 mars vid Saint-Pierres och Saint-Étiennes kapell i Paris' Nôtre-Dame fanns en kaplan vid namn Jean Cotard. Den 3 april 1451 blef han anhållen och inmanad i Châtelet-fängelset. Anledningen är okänd, men det är inte osannolikt, efter hvad man nu vet om mannen, att han smuttat för mycket på nattvardsvinet och snubblat omkull med oblatasken. Vi höra sedan ingenting af honom förrän den 1 juli 1455, då han gaf en bättre bröllopsmiddag för sin nièce å källaren »Laxen» vid Rue Saint-Jacques. Hur det gick med den präkerliga tonsuren, vete fåglarna, men att man sett genom fingrarna med hans oregelbundenheter, vet man däraf, att han nu tituleras »procureur en cour d'église», det vill säga ungefär advokat vid kyrkodomstolen. Han stod sålunda ännu med ena foten innanför kyrkan. Den 21 november 1455 hittas hans namn åter i domstolsprotokollen, då han var invecklad i process med en viss Charles Dyonis, som hos honom pantsatt ett par smycken, hvilka den gode maître Jean Cotard högst ogärna ville lämna ifrån sig, möjligen emedan han målmedvetet supit upp dem.

Page from François Villon's "The Great Testament". Swedish translation by Arne Randel. Printed by P. A. Norstedt & Söner, 1920. Initial designed by Akke Kumlien.

N:o 11.

FREDMANS EPISTEL

Til Bröderna och Systrarna på Lokatten.
Klingar väl vid Valdthorn.

Hej! sade *Fredman* hvar gång han hörde Valdthorn börja skrâla,
Corno. - - - Och spelmân sâg:
Verlden âr ej sâ ful, som vi hânne ângslig afmâla
Corno. - - - Med storm och vâg;
Alt leker för vâr hâg,
Skônhet i hvar ögna strâla,
Brânvin och dubbelt Öl ha vi nog,
Fioler på hvar krog.

Kâraste Systrar uppå Lokatten, heder, tack och âra!
Corno. - - - Och full Musik;

Page from Bellman's "Fredmans Epistlar".
Printed by Alb. Bonnier, 1918.
Vignettes by Yngve Berg.

VOLUPTÉ.

Ur Psyché.

O, ljuva Volupté, förvisst om du ej fanns
då vore liv och död från späda âr detsamma.
du är vart skapat väsendes magnet och flamma,
som drar oss med din makt och lockar med din glans
Kring dig allt rör sig i vår värld,
och för den tjusning, som du rymmer
vi offra möda och bekymmer.
Det finns ej statsman eller lärd,
ej furste, krigare och ingen annan heller
som ej som högsta mål dig ställer.
Och vi, vi diktare, om toners harmoni
som frukt av sömnlös natt ej våra sinnen smekte.
om melodiers klang ej för vårt öra lekte,
tror du, att sånger skrevo vi?
Är icke allt som stolt man yvs att kalla ära
och som vid tävlingsspel man brukar pris beskära.
är det ej du, du gudafödda Volupté,
och våra sinnens fröjd, är intet det kanske?
Åt vem gav sina skänker Flora
och aftonskymning som Aurora?
Vem gav sin gård Pomona väl
och Bacchus, varje måltids själ.

Page from La Fontaine.
Translation by Count Albert Ehrensvärd.
Printed by Alb. Bonnier, 1924. Vignettes by Yngve Berg.

ERNST JOSEPHSONS TECKNINGAR

MOTIVET från hans mandoms kampår, Näckenmotivet, utlöste Ernst Josephsons konstnärliga handlingslust upprepade gånger under hans sjukdomstid. I Thorsten Laurins ägo finnes en teckning som mycket nära överensstämmer med tavlan Strömkarlen. Samma patos, samma skri ur hjärtat präglar dem båda. Det är måhända större i teckningen, alla former äro där väldigare i detaljerna, kroppen är bred, extremiteterna stora och muskulösa, fiolen är antydd med breda, flytande linjer vilkas parallellitet ger den en massiv, strömmande rörelse; handen som håller om greppbrädet är som en stor formlös klump, och den högra arm som för den spända stråken, den del av tavlan där så att säga ämnet förtätar sig och når sitt direktaste uttryck, är gjord med en väldig överdrift. Figuren tar större plats i teckningen än i tavlan, uttrycket är helt och hållet koncentrerat till den medan landskapets detaljer tyckas tecknade i en rasande fart, trots sin tyngd dock endast utgörande ett antytt ackompanjemang till tavlans tragiska solo. I en annan teckning i samma ägo och med samma motiv har det hela löst upp sig till en tanke skör som en spindelväv. En gammal vitskäggig gubbe med ett långt och glest fallande hår sitter och spelar på de fina vattenstrålar till vilka det stormiga fallet blivit. Hela teckningen är gjord med lätta antydande punkter, de få linjerna ha föga kraft, extremiteterna äro deformerade, liksom utan skelett, upplösta: men över bilden vilar trots detta en visserligen spröd, men dock tydligt förnimbar poetisk stämning. Det starka anslaget, den våldsamma, lidelseburna stämningen i den förra teckningen, som dragit med sig alla hänsyn till en korrekt teckning, har i den senare utbytts mot en nästan overklig sprödhet i tanken såväl som i utförandet.

Page from "Ernst Josephsons Teckningar".
Published by P. A. Norstedt & Söner. Printed by Bröderna Lagerström, 1918.
Initial by Akke Kumlien.

TILL

GÖTEBORGS STAD

När Göteborgs stad i dessa dagar högtidlighaller trehundraarsminnet av stadens grundläggning, kan den med skäl känna en rik tillfredsställelse över den stora insats, som det varit staden förunnat att under de gångna seklen göra i fosterlandets ekonomiska utveckling och i dess odlingsliv i övrigt. Med grundade förhoppningar om en lyckosam framtid kan Göteborgs stad vid detta tillfälle skåda kommande århundraden till mötes.

Uppsala universitet, som i Gustav II Adolf ser även sin främste välgörare och befrämjare, erinrar sig att grundandet av det nya Göteborg skedde samtidigt med de stora reformer och de frikostiga donationer, medelst vilka Uppsala universitet av denne konung återupprättades. Detta vittnar om hur levande och intimt planerna till höjande av rikets ekonomiska välstånd hos Gustav Adolf och hans män voro förbundna med den andliga odlingens främjande.

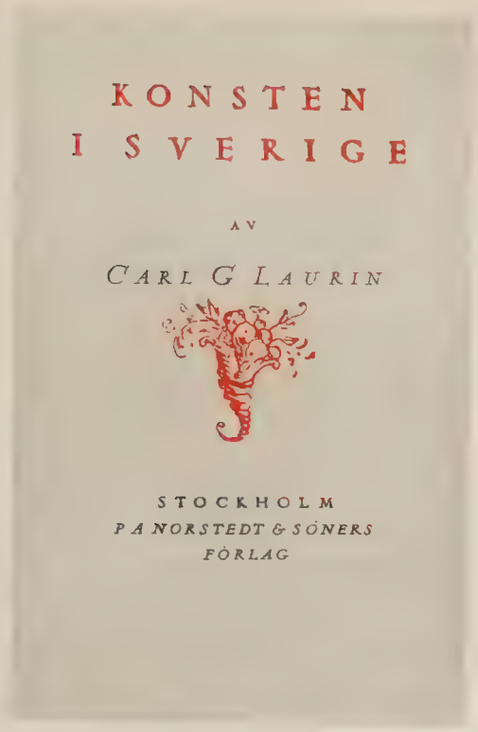
Gustav Adolfs skapelse, det nya Göteborg, har blivit ett storslaget uttryck för den dådkraft och den vidsynta fosterlandskärlek, som utmärkte dess grundläggare. Uppsala universitet är förvissat därom att denna upphöjda anda även under kommande sekel skall besjäla Göteborgs stads medborgare och att Gustav Adolfs stolta stad i framtidens säkerligen allt mer intensiva, omfattande och sjudande ekonomiska och andliga liv skall med framgång hävda sin ställning och sina traditioner till stadens egen och hela fäderneslandets heder och förkovran.

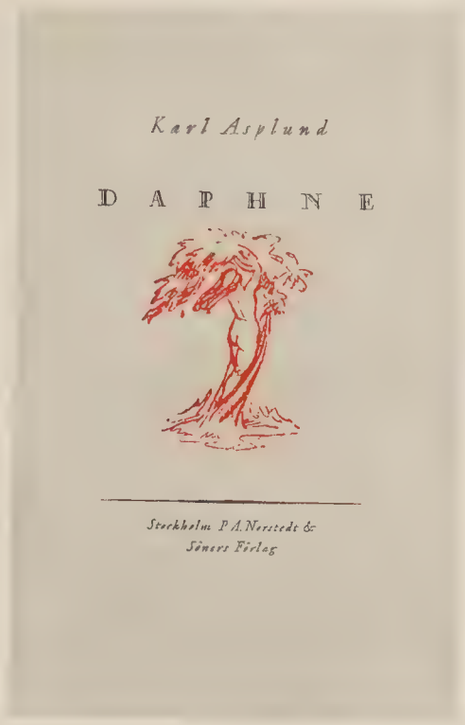
Uppsala den 7 April 1923.

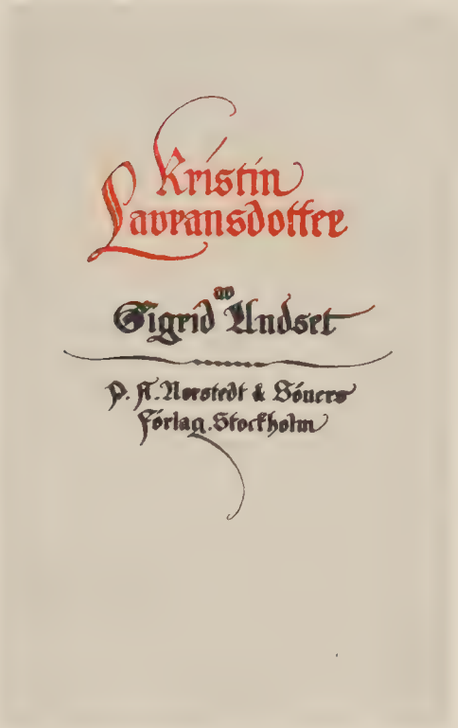
Å UPPSALA UNIVERSITETS VÄGNAR

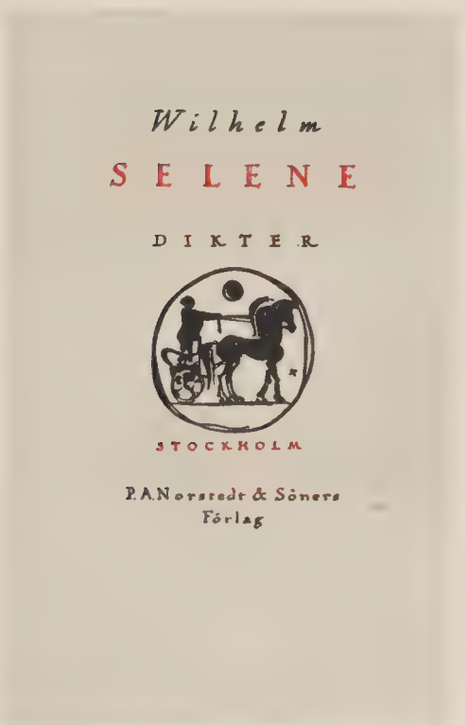
Address, Printed on Parchment.
From the University of Uppsala to the City of Gothenburg. Printed by Almqvist & Wicksell.

Four Designs for Book-covers.
By Akke Kumlien.



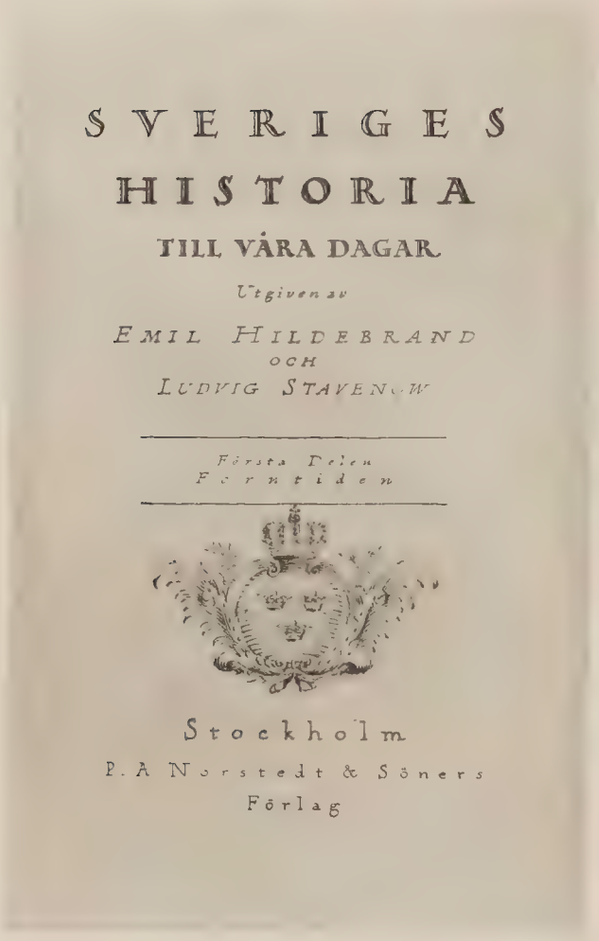


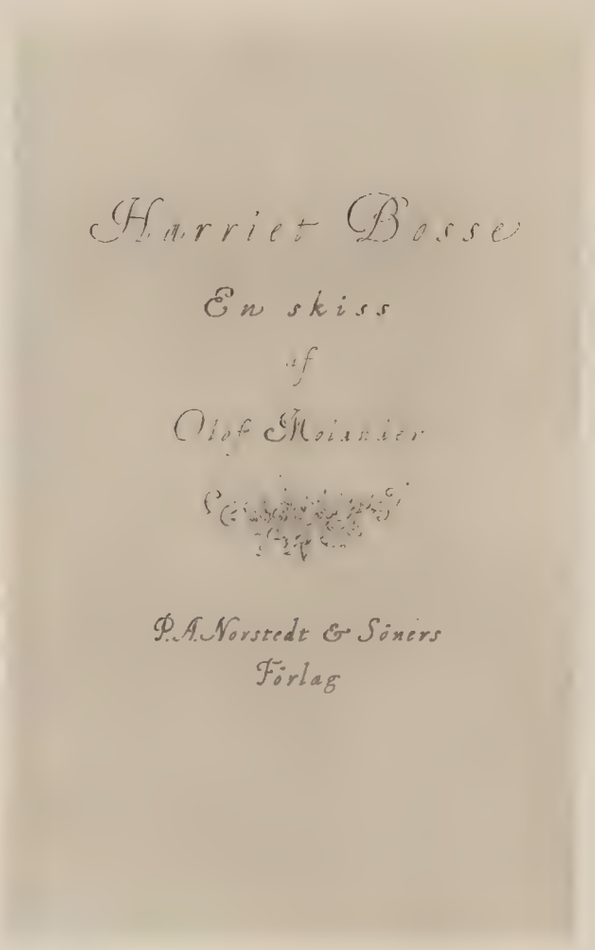




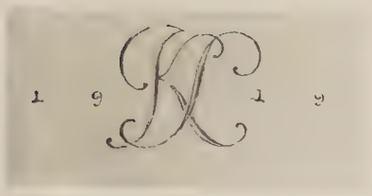
Two Book-covers.
Designed by Akke Kumlien.

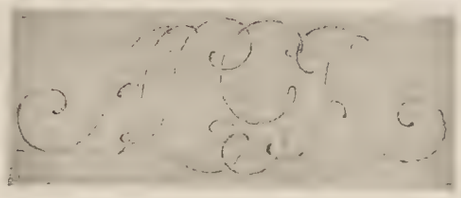
Two Book-covers.
Typographical arrangement by Akke Kumlien, vignettes by Yngve Berg.



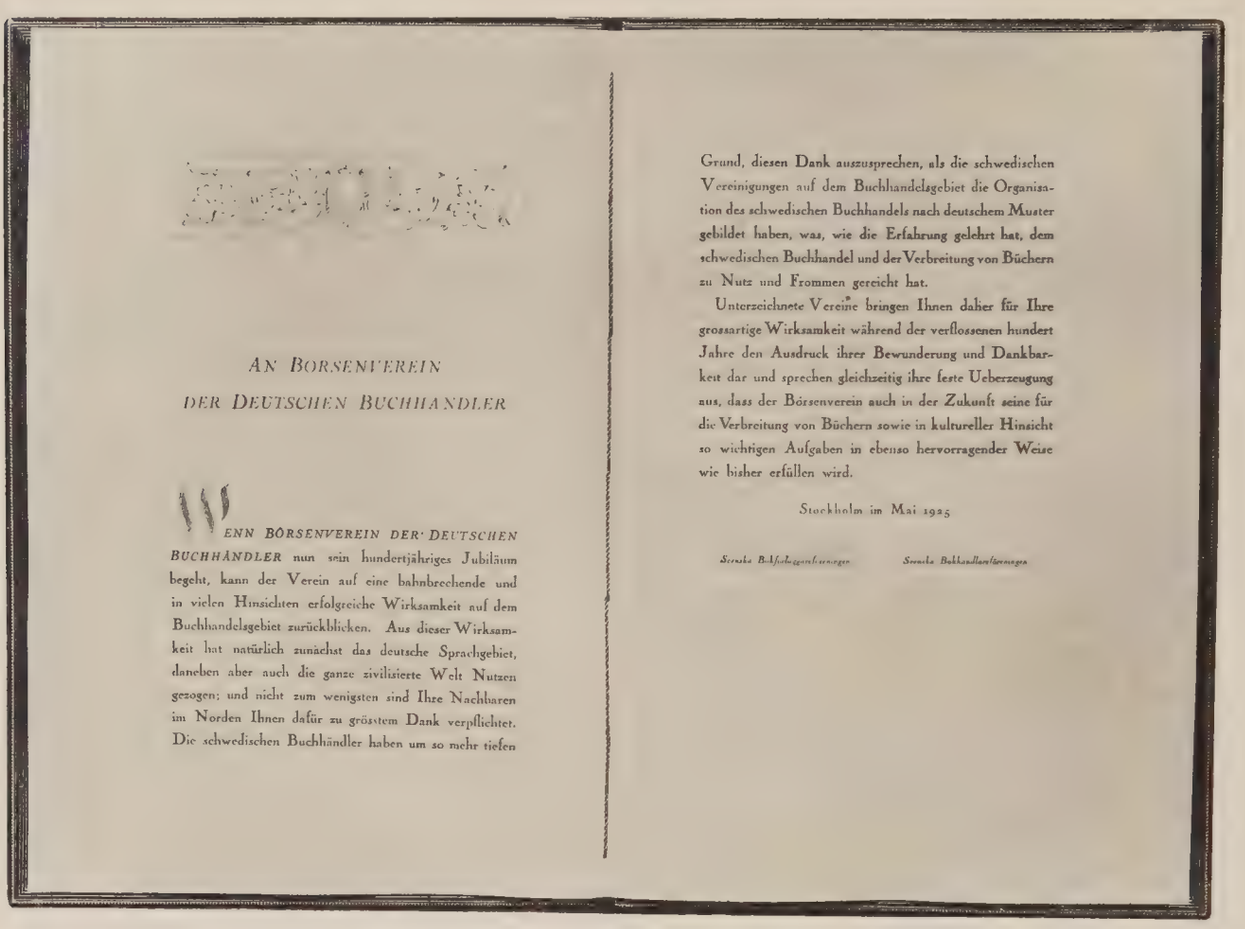


Two Designs for Book-covers.
By Akke Kumlien.





Letters and Vignettes.
Designed by Akke Kumlien.



AN BÖRSENVEREIN
DER DEUTSCHEN BUCHHANDLER

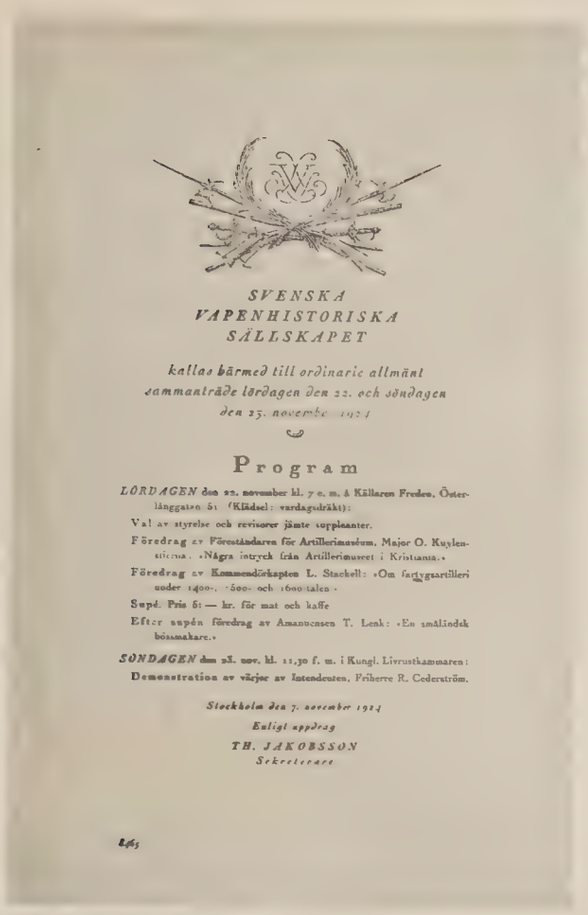
WENN BÖRSENVEREIN DER DEUTSCHEN BUCHHÄNDLER nun sein hundertjähriges Jubiläum begeht, kann der Verein auf eine bahnbrechende und in vielen Hinsichten erfolgreiche Wirksamkeit auf dem Buchhandelsgebiet zurückblicken. Aus dieser Wirksamkeit hat natürlich zunächst das deutsche Sprachgebiet, daneben aber auch die ganze zivilisierte Welt Nutzen gezogen; und nicht zum wenigsten sind Ihre Nachbaren im Norden Ihnen dafür zu grösstem Dank verpflichtet. Die schwedischen Buchhändler haben um so mehr tiefen Grund, diesen Dank auszusprechen, als die schwedischen Vereinigungen auf dem Buchhandelsgebiet die Organisation des schwedischen Buchhandels nach deutschem Muster gebildet haben, was, wie die Erfahrung gelehrt hat, dem schwedischen Buchhandel und der Verbreitung von Büchern zu Nutz und Frommen gereicht hat.

Unterzeichnete Vereine bringen Ihnen daher für Ihre grossartige Wirksamkeit während der verflossenen hundert Jahre den Ausdruck ihrer Bewunderung und Dankbarkeit dar und sprechen gleichzeitig ihre feste Ueberzeugung aus, dass der Börsenverein auch in der Zukunft seine für die Verbreitung von Büchern sowie in kultureller Hinsicht so wichtigen Aufgaben in ebenso hervorragender Weise wie bisher erfüllen wird.

Stockholm im Mai 1925

Svenska Bokhandelsföreningen *Svenska Bokhandlareföreningen*

Address to Börsenverein der Deutschen Buchhändler.
Printed by P. A. Norstedt & Söner. Arranged by Akke Kumlien.



SVENSKA
VAPENHISTORISKA
SÄLLSKAPET

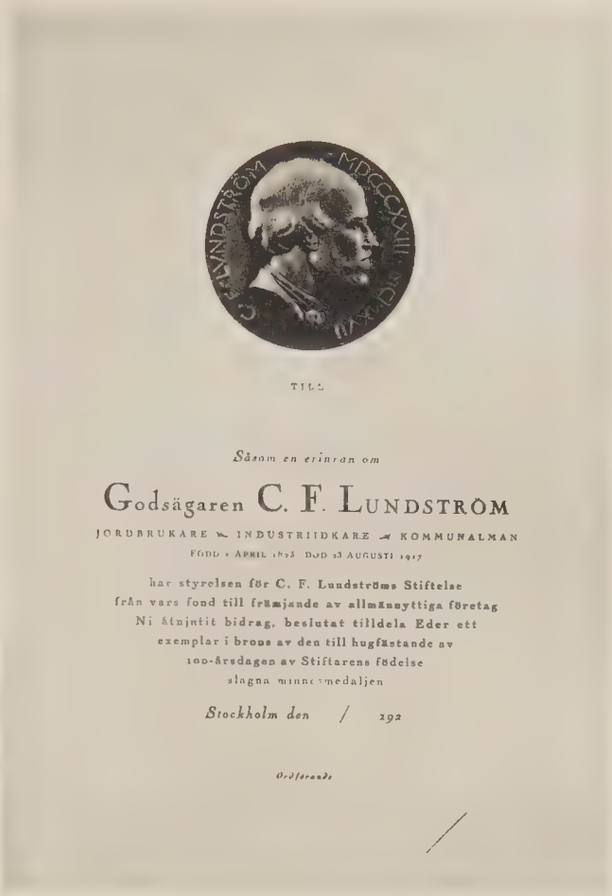
kallas härmed till ordinarie allmänt
sammanträde lördagen den 22. och söndagen
den 23. novembe[illegible] 1924

Program

LÖRDAGEN den 22. november kl. 7 e. m. å Källaren Fredens, Österlånggatan 51 (Klädsel: vardagsdräkt):
Val av styrelse och revisorer jämte suppleanter.
Föredrag av Föreståndaren för Artillerimuseum, Major O. Kuylenstierna: »Några intryck från Artillerimuseet i Kristiania.»
Föredrag av Kommendörkapten L. Stackell: »Om fartygsartilleri under 1400-, 1500- och 1600-talen.»
Supé. Pris 6: — kr. för mat och kaffe
Efter supén föredrag av Amanuensen T. Lenk: »En småländsk bössmakare.»

SÖNDAGEN den 23. nov. kl. 11,30 f. m. i Kungl. Livrustkammaren:
Demonstration av värjor av Istendeuten, Friherre R. Cederström.

Stockholm den 7. november 1924
Enligt uppdrag
TH. JAKOBSSON
Sekreterare



TILL

Såsom en erinran om

Godsägaren C. F. LUNDSTRÖM

JORDBRUKARE ✓ INDUSTRIIDKARE ✓ KOMMUNALMAN

FÖDD 9 APRIL 1823 DÖD 23 AUGUSTI 1917

har styrelsen för C. F. Lundströms Stiftelse
från vars fond till främjande av allmännyttiga företag
Ni åtnjutit bidrag, beslutat tilldela Eder ett
exemplar i brons av den till högtstående av
100-årsdagen av Stiftarens födelse
slagna minnesmedaljen

Stockholm den / 192

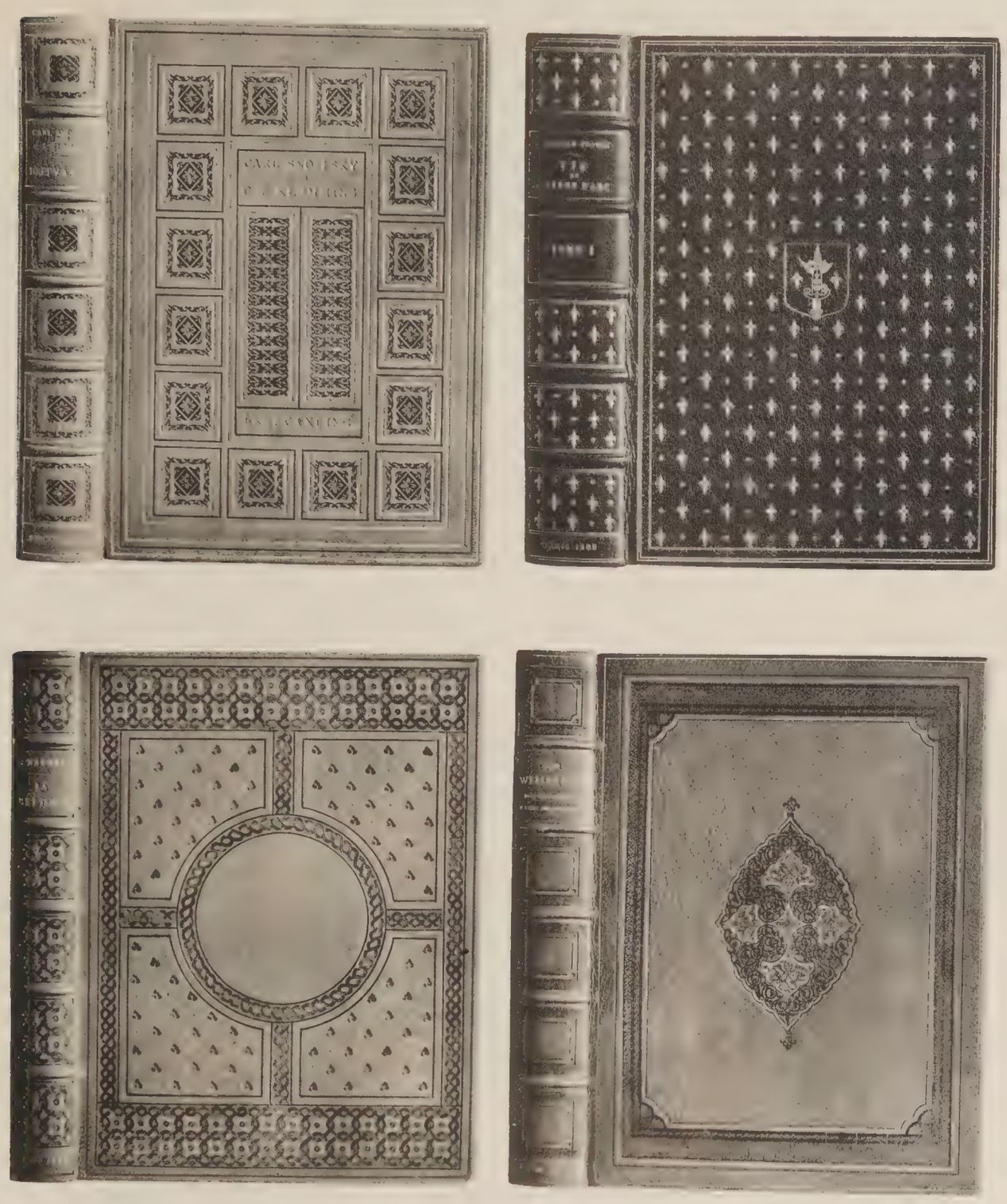
Ordförande

Miscellaneous Printings from Nordisk Rotogravyr.
Arranged by Anders Billow.

Address-cover in Calf.
To H. R. H. the Crown Prince of Sweden.
Binding by N. Bernh. Andersson.
Design by K. Andersson.

Address-cover in Morocco.
To H. R. H. Prince Charles. Binding by N. Bernh. Andersson.

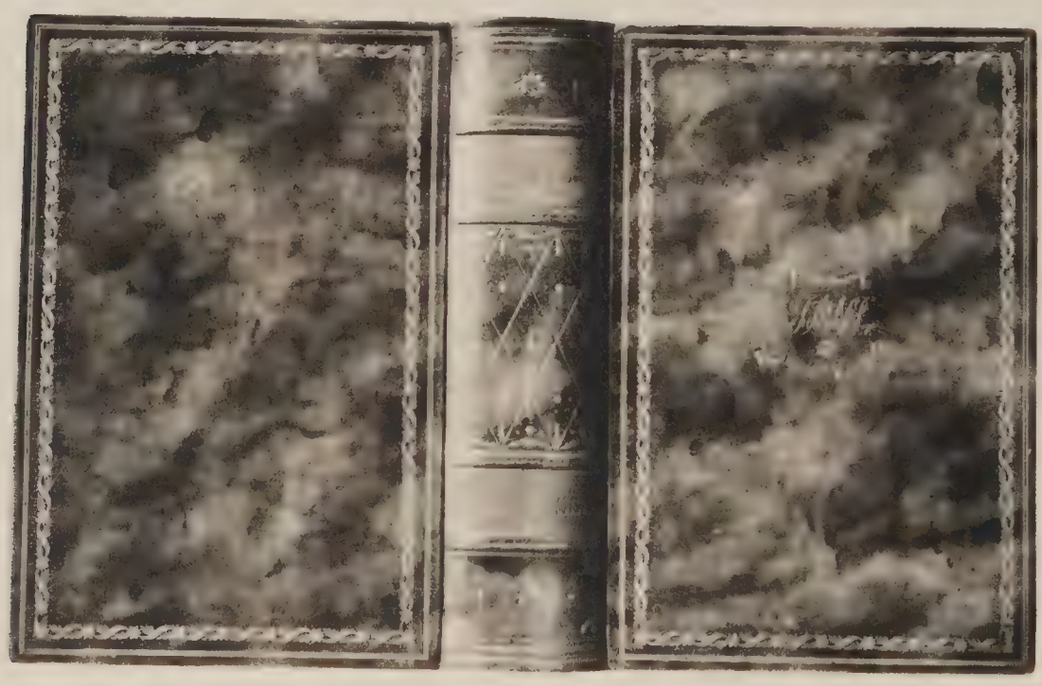
Bindings in Calf and Morocco.
By Gustaf Hedberg.



Four Bindings in Morocco.
By Gustaf Hedberg.

Address-cover in Red Morocco.
To H. R. H. the Crown Princess of Sweden. Binding by P. A. Norstedt & Söner. Monogram by A. Kumlien. Ornamentations by V. Aström.

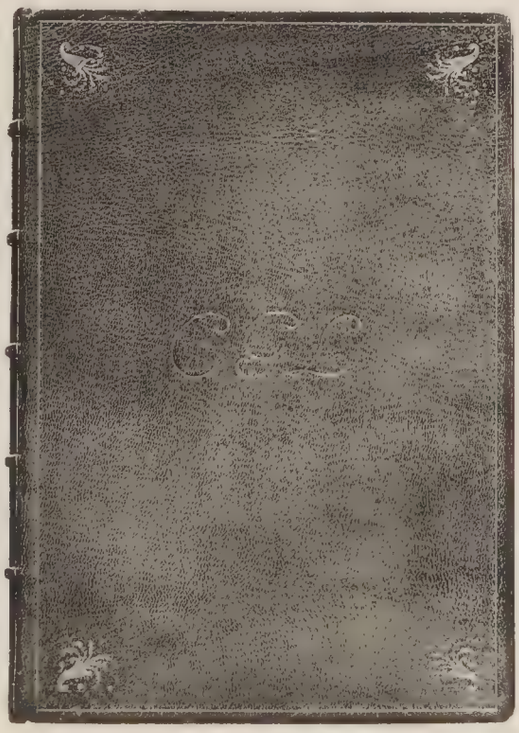
The Holy Bible, 1917.
Calf-binding by P. A. Norstedt & Söner. Ornamentations by Akke Kumlien.



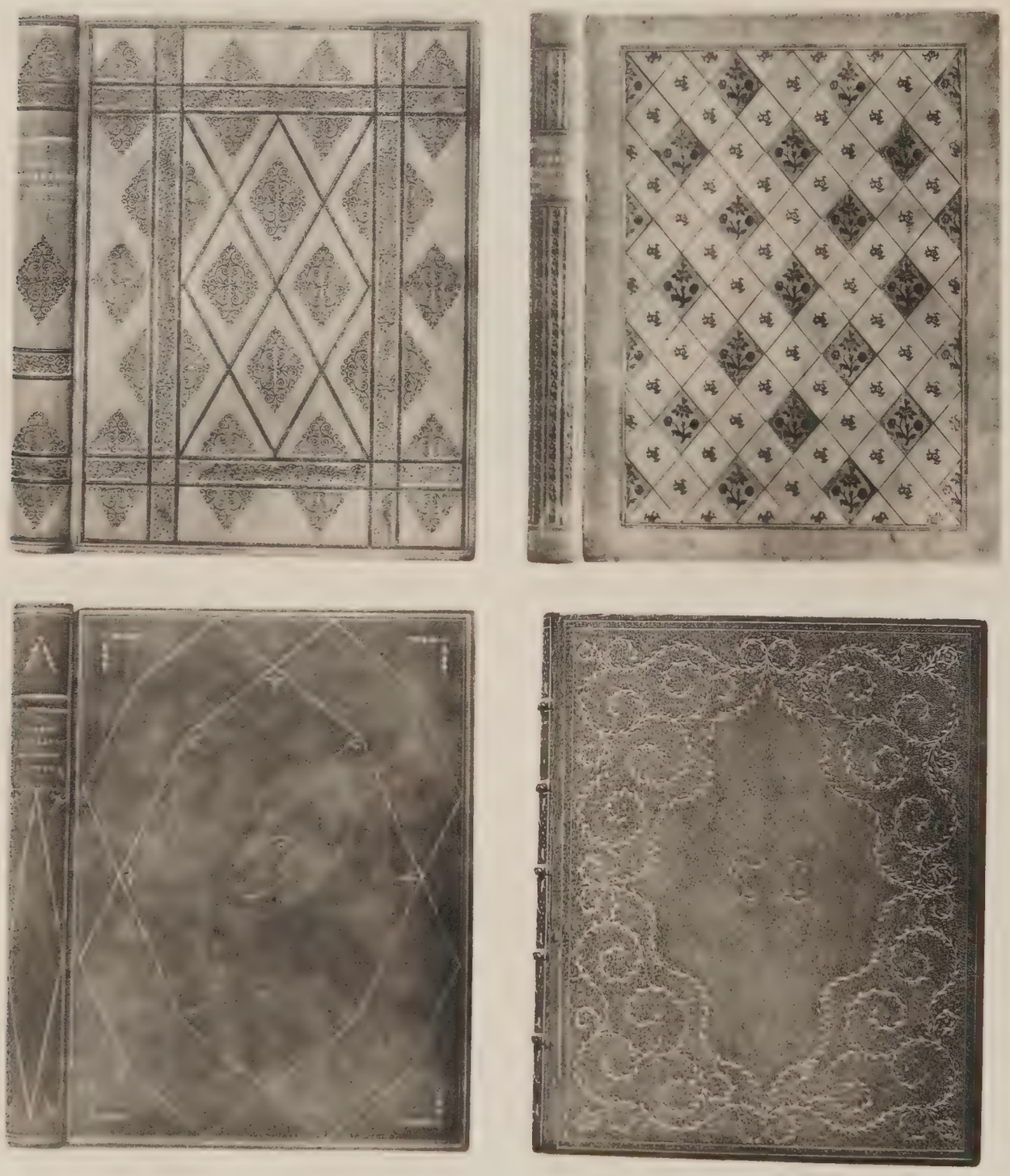
Calf-binding. For P. A. Norstedt & Söners centenary book.
Ornamentations by Akke Kumlien.

Address-cover in Morocco.
Binding by P. A. Norstedt & Söner. Design by V. Åström. Monogram by Akke Kumlien.

Address-cover in Tawny-red Morocco.
From the National Museum in Stockholm to the Oslo Museum of Decorative Arts. Binding by P. A. Norstedt & Söner. Design and ornamentation by Akke Kumlien.

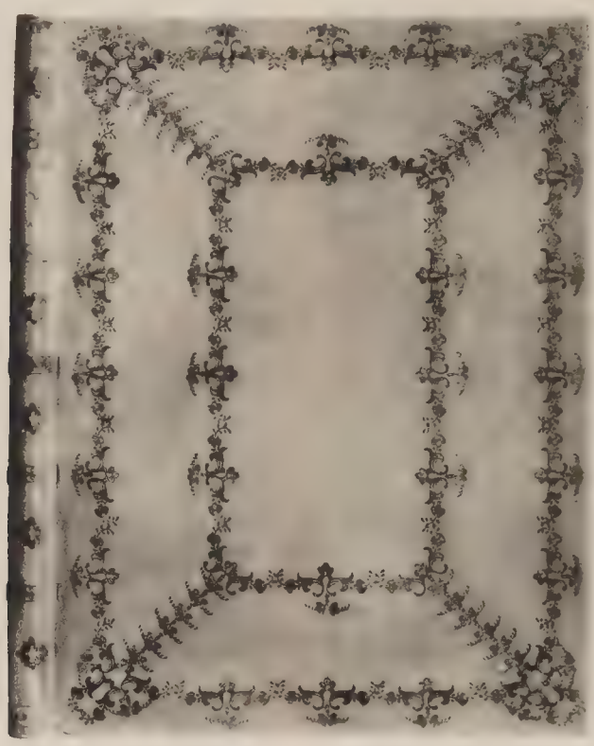


Binding in Morocco.
By P. A. Norstedt & Söner. Ornamentations by Akke Kumlien.

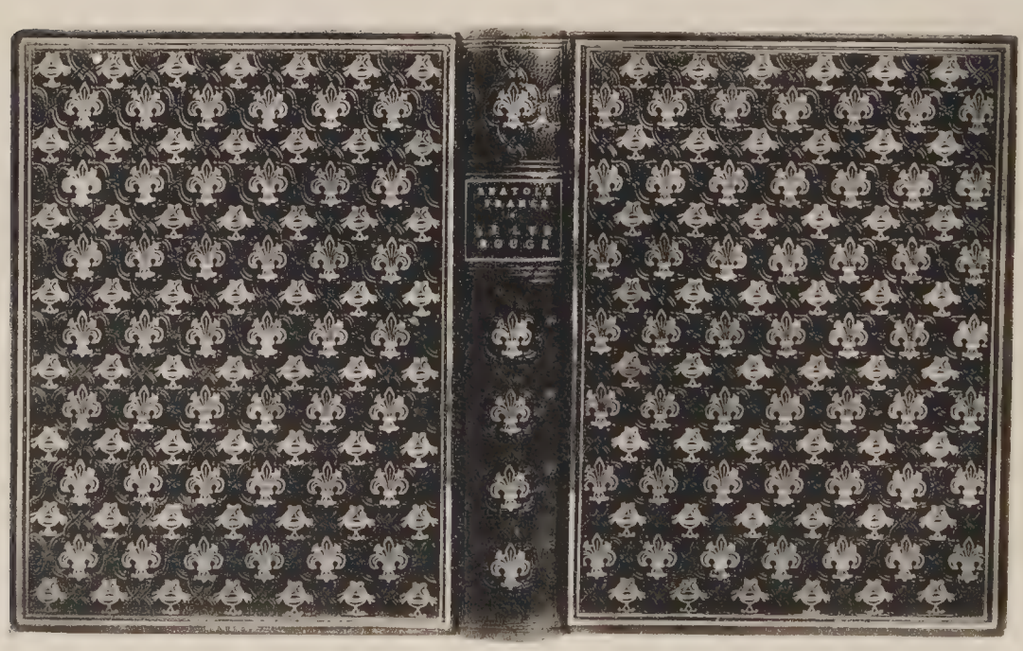


Bindings in Morocco.
By P. A. Norstedt & Söner. Ornamentations by Akke Kumlien.

Publisher's Trade-bindings.
By P. A. Norstedt & Söner. Ornamentations by Akke Kumlien.



Parchment-binding.
Binding by Nils Linde.



Binding in Morocco.
By Herzog & Söner. Design by Torsten Schonberg.

"Grail-Glasses" from Orrefors.
Designed by Simon Gate.

Flagon, Dish, and Vase from Orrefors. Engraved Glass.
Designed by Simon Gate.

Engraved Glass Cup from Orrefors.
Designed by Edward Hald. Presented to the Crown Prince of Japan by H. M. King Gustavus V.

Engraved Glass Cup from Orrefors.
Designed by Simon Gate. Presented to the City of Paris by the City of Stockholm. Height 85 cm.

Detail of the Cup on the Preceding Page.

Engraved Glass Cup from Orrefors.
Designed by Edward Hald. Property of the National Museum at Stockholm.

Cup of Green Glass with Gilt Engraving.
From De Svenska Kristallglasbruken. Designed by Axel Törneman and Sten Branzell.
The Town Hall, Stockholm.

Electric Lamp-bowls. Engraved Glass from Orrefors.
Designed by Edward Hald.

Urns from Orrefors. Engraved Glass.
Designed by Simon Gate. The one on the right is the property of the National Museum at Stockholm.

Engraved Glass from Orrefors.
Designed by Simon Gate.

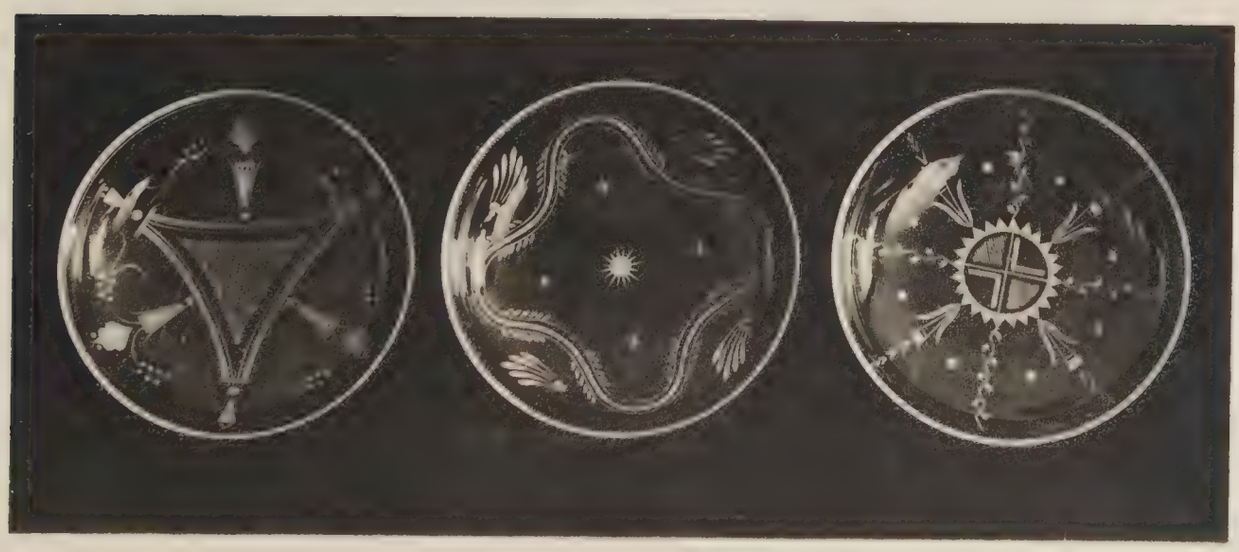
Cups of Engraved Glass from Orrefors.
Designed by Edward Hald and Simon Gate.

Urn and Cup of Engraved Glass from Orrefors.
Designed by Simon Gate and Edward Hald.

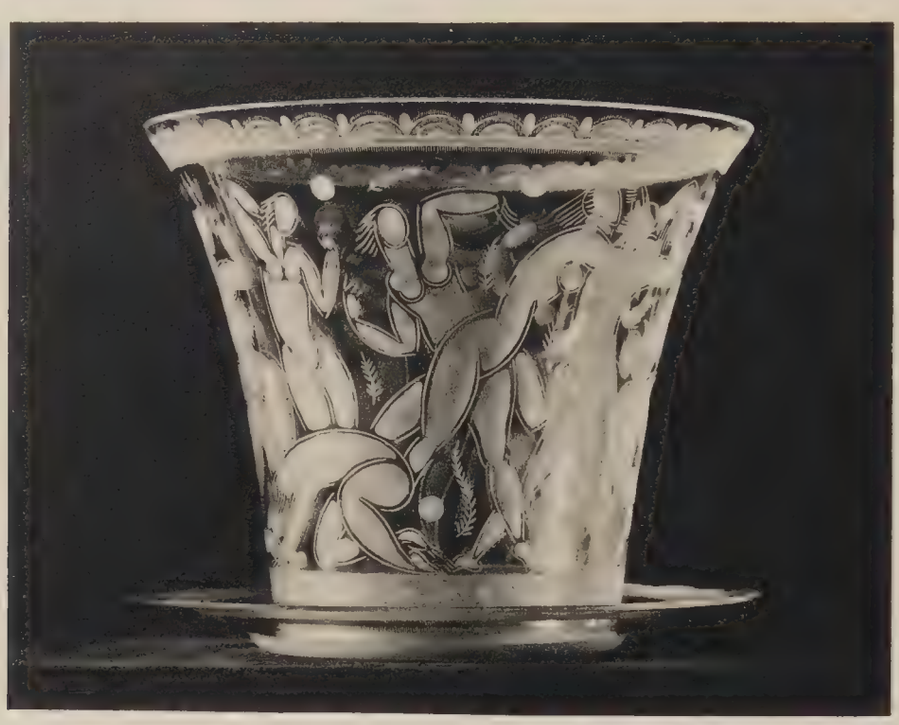
Flagon and Vases from Orrefors. Engraved Glass.
Designed by Edward Hald. The vase on the left, "The Spaniard", is the property of the National Museum at Stockholm; that on the right, "The Roads", is the property of the Museum at Malmö.

Cups from Orrefors. Engraved Glass.
Designed by Edward Hald.

Engraved Glass from A.-B. Elme Glasbruk.
Designed by Edvin Ollers.



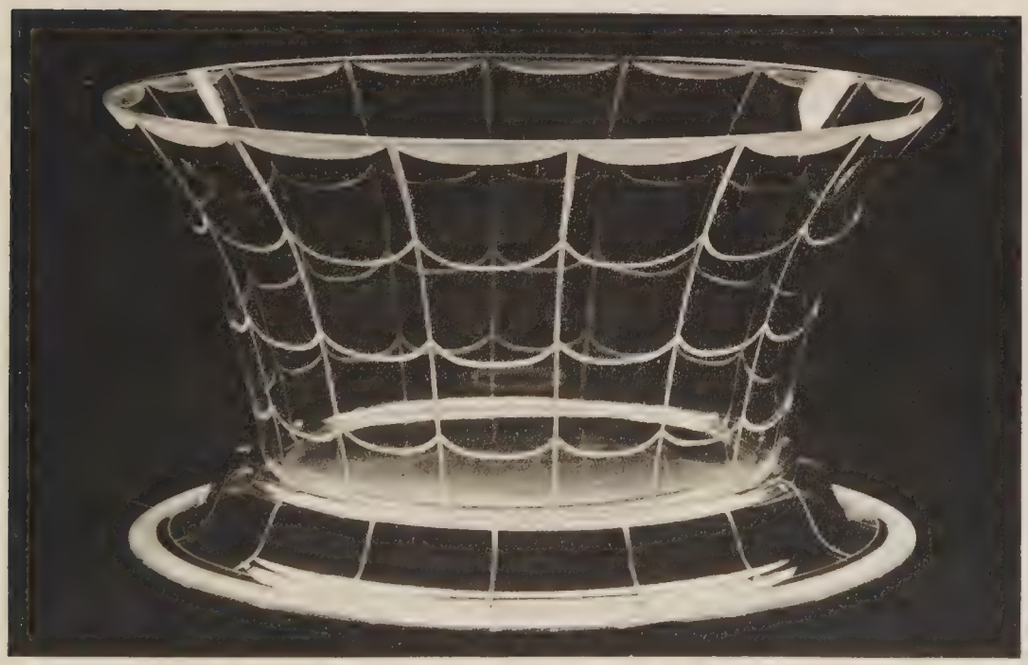
Engraved Glass Dishes from A.-B. Elme Glasbruk.
Designed by Edvin Ollers.



Cup from Orrefors. Engraved Glass.
Designed by Edward Hald.

"Fireworks." Engraved Glass Cup from Orrefors.
Designed by Edward Hald. Property of the National Museum at Stockholm and the Museum at Malmö.

Engraved Glass Cup from De Svenska Kristallglasbruken.
Designed by E. Nilsson-Nille. Property of the National Museum at Stockholm.



Engraved Glass Cup from De Svenska Kristallglasbruken.
Designed by Sven Erixon and Arnold Karlström.

Engraved Glass Vases from De Svenska Kristallglasbruken.
Designed by Sven Erixon and Arnold Karlström. The one on the right is the property of the National Museum at Stockholm.

"The Broken Bridge" and "The Fishpond". Engraved Glass
Designed by Edward Hald. Property of the National Museum at Stockholm.

Engraved Glass Service from Orrefors.
Designed by Edward Hald.

Engraved Glass from Orrefors.
Designed by Simon Gate.

Topaz Coloured Household Glass from Orrefors.
Designed by Simon Gate and Edward Hald.

Green Glass Cup from De Svenska Kristallglasbruken.
Designed by Edvin Ollers.
Property of the Museum at Malmö.

Green Glass Cup from De Svenska Kristallglasbruken.
Designed by Sten Branzell.

Topaz Coloured Glasses from Orrefors.
Designed by Simon Gate and Edward Hald.

Ornamental Pieces of Faience from Gustafsberg.
Designed and painted by Wilhelm Kåge.

Ornamental Pieces of Faience from Gustafsberg.
Designed and painted by Wilhelm Käge.

China Dinner-service from Gustafsberg.
Designed by Wilhelm Kåge.

Pieces of Fire-proof Stone-ware from Höganäs.
Designed by Edgar Böckman.

China Dinner-service from Gustafsberg.
Designed by Wilhelm Kåge.

China Dinner-service from Rörstrand.
Designed by Edward Hald. Property of the National Museum, Stockholm.

Service for the Restaurant in the Swedish Parliament.
From Gustafsberg. Designed by Wilhelm Kåge.

Faience Service from Gustafsberg. Designed by Wilhelm Kåge.
Presented to the Crown-Prince and Crown-Princess of Sweden by the Swedish Court.

Simple Dinner-service from Rörstrand.
Designed by Edward Hald.

Faience Toilet-set from Gustafsberg.
Designed by Wilhelm Kåge.

Piece of Faience from Gävle Porcelain Works.
Designed by Arthur Cæson Percy.

Pieces of Faience from Gävle Porcelain Works.
Designed by Arthur Cæson Percy.

Pieces of Faience from Gävle Porcelain Works.
Designed by Arthur Cæson Percy.

Faience Service from Gävle Porcelain Works.
Designed by Arthur Cæson Percy.

Faience Bowl from St. Erik, Upsala.
Designed by Henrik Krogh.

Faience Tray for the Tea-table from Gävle Porcelain Works.
Designed by Arthur Cæsar Percy.

Faience Bowl from St. Erik, Uppsala.
Designed by Henrik Krogh.

Faience Tray for the Tea-table from St. Erik, Uppsala.
Designed by Torsten Palm.

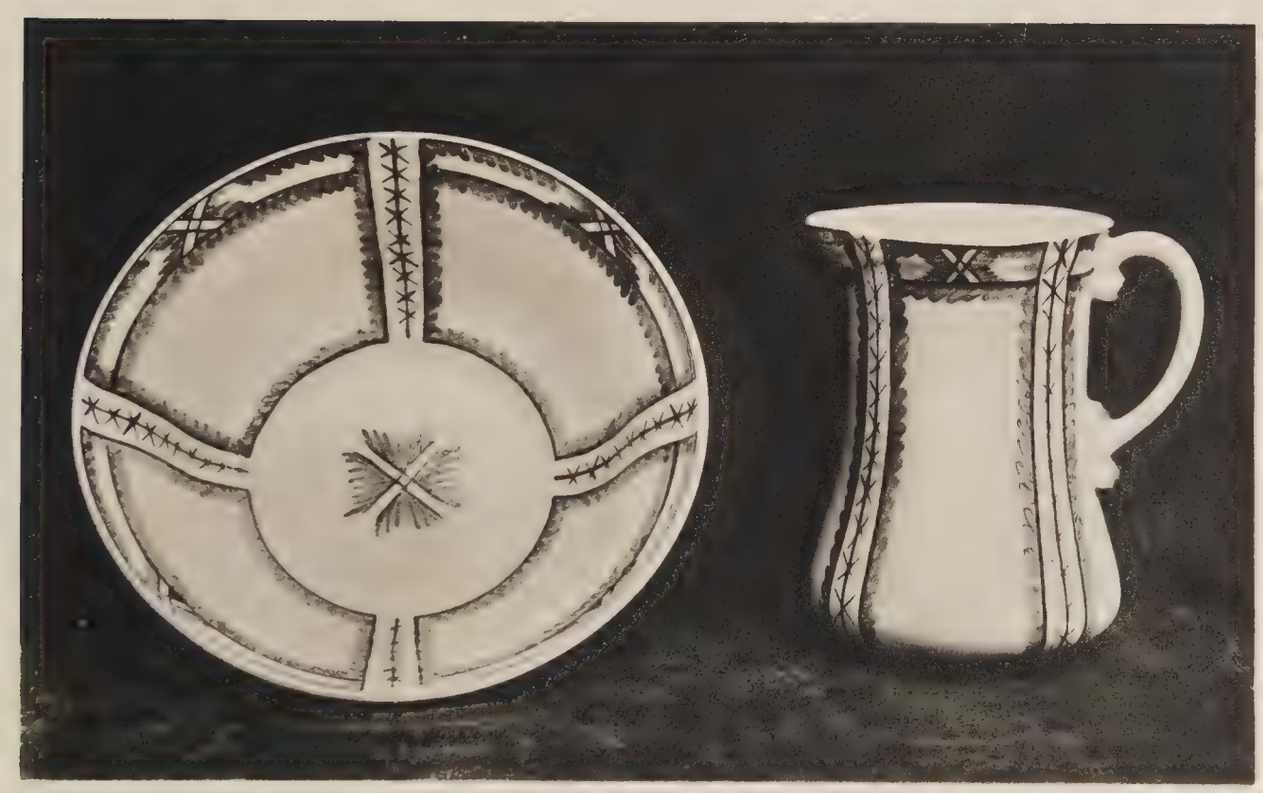
"Venus in the Shell". Relief of Faience.
Designed and executed by Ivar Johnsson. In the ship-building section of the Technical High School at Stockholm.

Faience Terrine from Gävle Porcelain Works.
Designed by Arthur Cæson Percy.

Faience Horses.
Designed by Miss Harriet Sundström.

Ornamental Pieces from Rörstrand.
Designed by Mrs Eva Björk and Edvard Hald.

Faience Cups from St. Erik, Uppsala.
Designed by Edvin Ollers.



Faience Toilet-set from Gustafsberg.
Designed by Wilhelm Kåge.

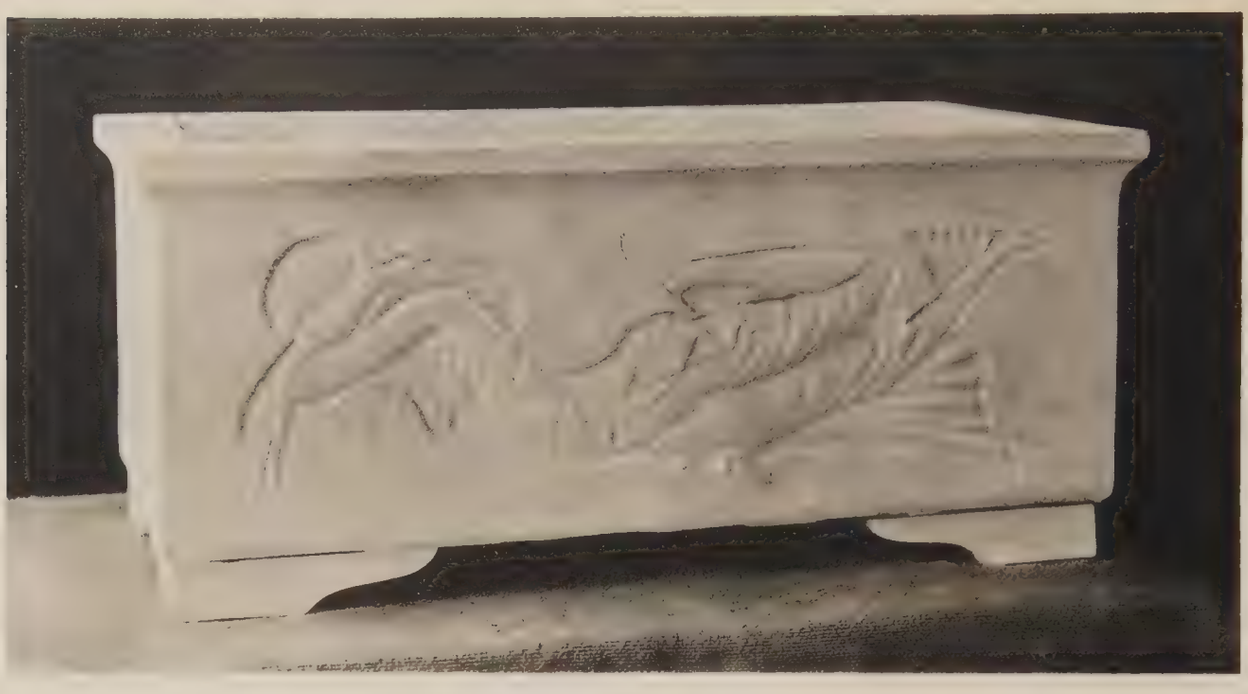
Faience Plate.
Designed and executed by Miss Hildur Haggård.

Faience Plaie from St. Erik, Uppsala.
Designed by Miss Tyra Lundgren.

Faience Pieces.
Designed and executed by Miss Hildur Haggård.

Pottery.
Designed and executed by Mrs Eva Björk.

Faience Pieces from Gustafsberg.
Painted by Wilhelm Kåge.



Flower-bowl of Burnt Earthenware.
Designed by Henrik Krogh.

Flower-vase from Höganäs.
Designed by Edgar Böckman.

Flower-vase.
Designed and executed by Mrs Eva Björk.

Flower-vase of Greenish-white Glazed Faience from Gustafsberg.
Designed by Wilhelm Kåge.

Pot of Greenish-white Glazed Faience.
From Gustafsberg, designed by Wilhelm Kåge.

Flower-pot from Gustafsberg.
Designed by Wilhelm Kåge.

Gates of Hammered Ironwork. Designed by Gunnar Asplund.
Executed by Peter Andersson at Myra. Gates of a Mortuary Chapel in Stockholm.

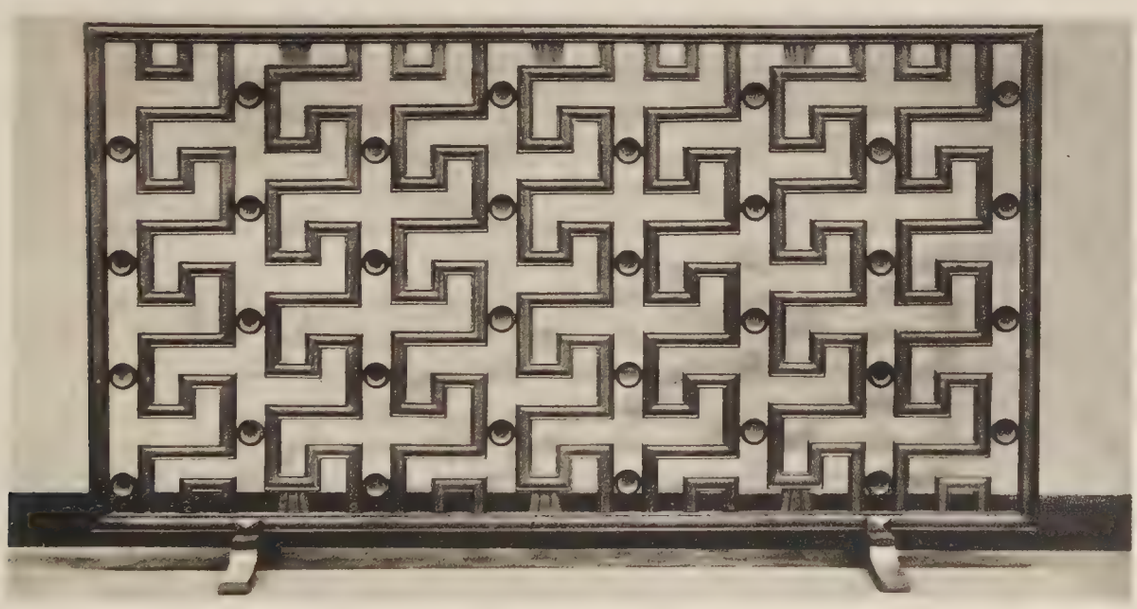
The Main Door of the Town Hall of Stockholm.
Designed by Ragnar Östberg. Hammered ironwork by Gustaf Magnusson at Arvika.

Hammered Ironwork by Gustaf Magnusson, Arvika.
For the Town Hall of Stockholm.

Balustrade in the Town Hall of Stockholm.
Designed by Ragnar Östberg. Hammered ironwork by Gustaf Magnusson, Arvika.

"Justice" Figure Hammered in one Block of Copper.
By John Färngren. Designed by Gustaf Sandberg. Above the main entrance of the Law Courts at Stockholm.

"Bishop and Fisherman".
Hammered copper-figures by Gustaf Magnusson. At the Town Hall of Stockholm.

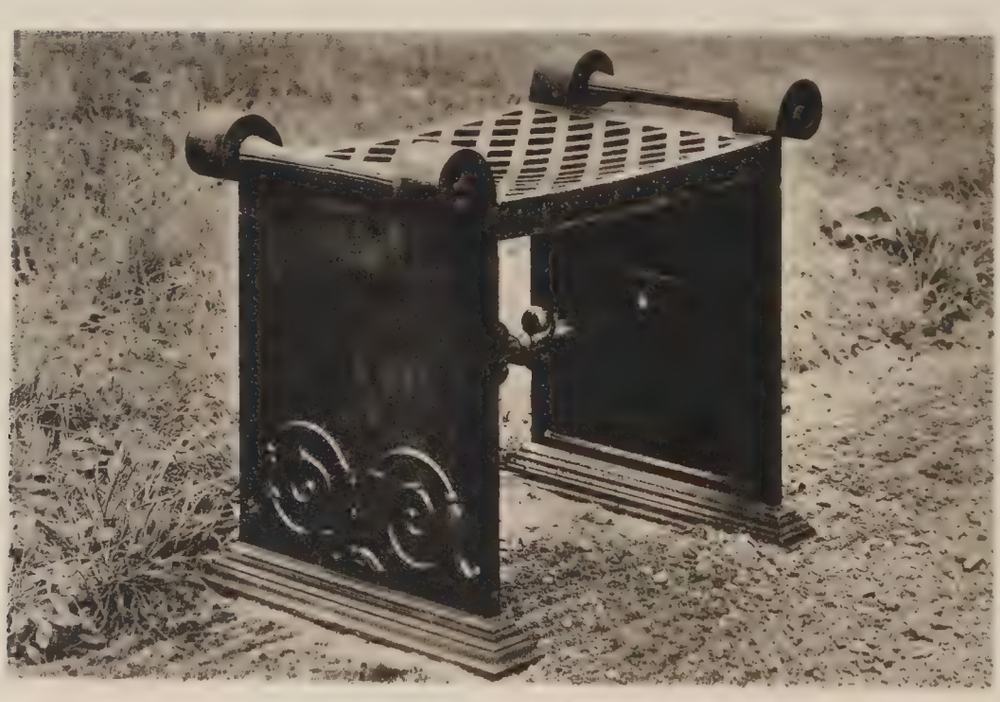


Bronze Shell for a Radiator.
Designed by Olof Hult, executed by Herman Bergman's Bronze Foundry, Stockholm.

"The Shell Urn". Cast Iron Urn from Näfveqvarn's Foundry.
Designed by Olof Hult and Rolf Bolin.

"The Mining Urn". Cast Iron Urn from Näfveqvarn's Foundry.
Designed by Erik Grate.

Cast Iron Urn from Näfvequarn's Foundry.
Designed by Ivar Johnsson.



Cemetery Seat of Cast Iron from Näfvequarn's Foundry.
Designed by Folke Bensow.

The "Diana" Urn from Näfveqvarn's Foundry.
Designed by Ivar Johnsson.

Water-trough of Cast Iron from Näfveqvarn's Foundry.
Designed by Peder Clason.

Pewter Ware from Wikman & Wiklund, the firm "Vackrare Vardagsvara".
Designed by Edvin Ollers.

Tea-table Top of Pewter.
Designed and executed by Mrs Anna Petrus.

Coffee Service of Pewter by Miss Astrid Aagesen.
Designed by Ivar Johnsson.

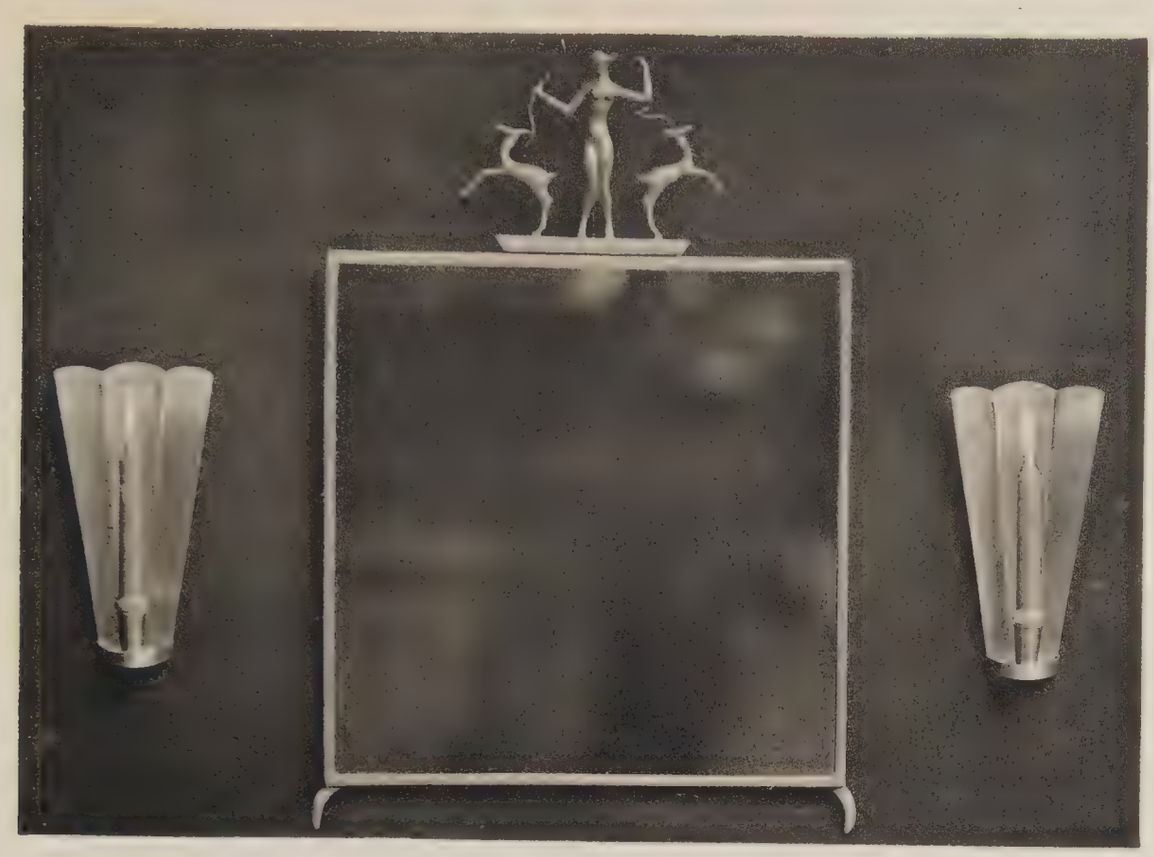
Fruit Bowl and Flower Pot.
From Svenskt Tenn.
Designed by Miss Estrid Ericsson.

Clock from Svenskt Tenn.
Designed by Nils Fougstedt.

Clock and Candlesticks of Pewter from "Svenskt Tenn."
Designed by Nils Fougstedt.

Chandelier of Brass and Pewter.
Designed and executed by Knut Hallgren.

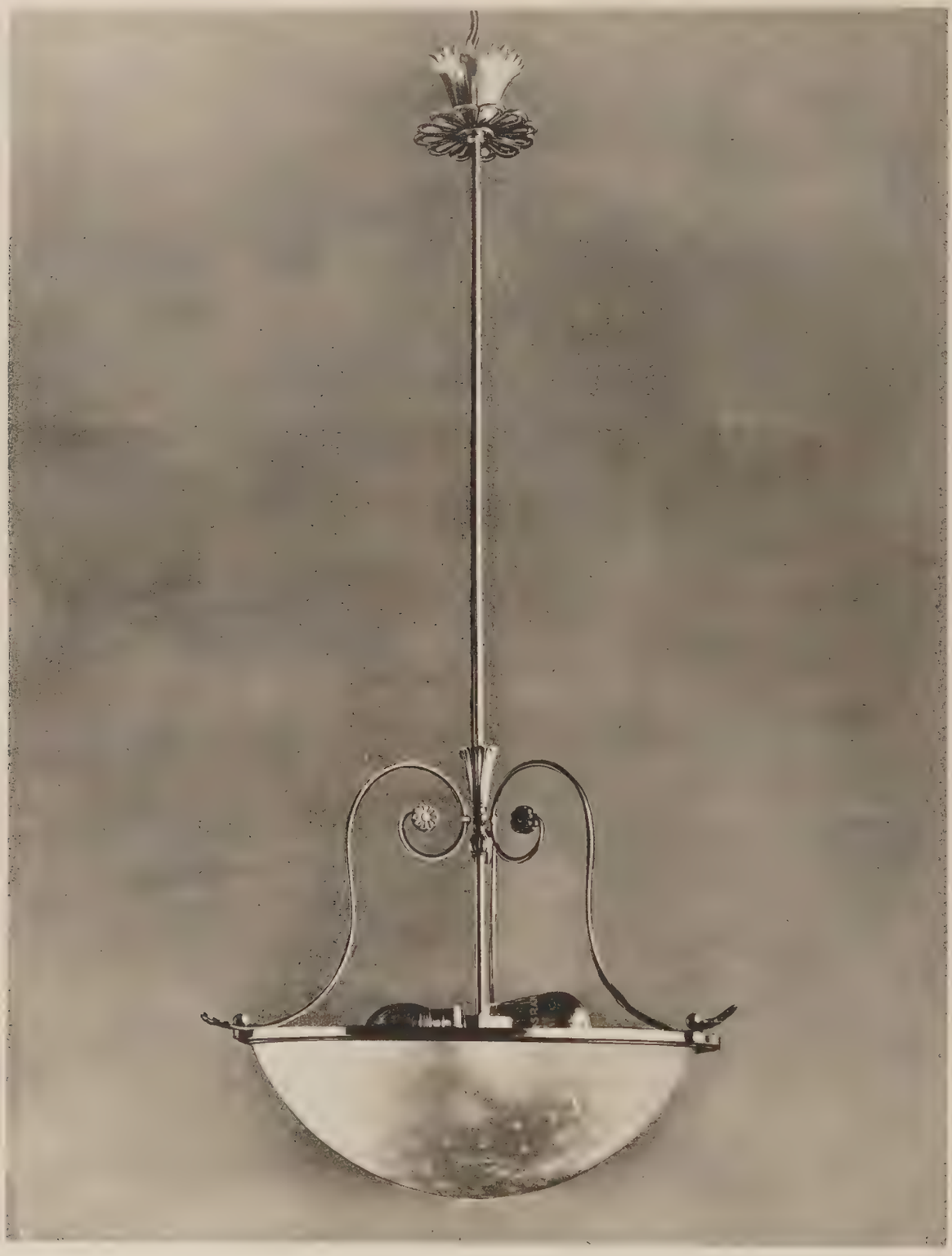
Silver-plated Candelier
from C. G. Hallbergs Guldsmedsbolag.
Designed by Elis Bergh.



Mirror and Sconces from "Svenskt Tenn."
Designed by Nils Fougstedt.

Chandelier of Iron and Pewter.
Designed and executed by John Färngren.
In the Law Courts at Stockholm.

Silver-plated Chandelier from Nordiska Kompaniet.
Designed by Carl Bergsten.

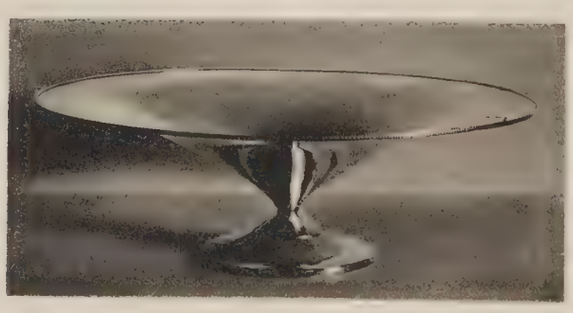


Brass Chandelier from Nordiska Kompaniet.
Designed by E. Tidstrand. Bowl from Orrefors, designed by Edvard Hald.

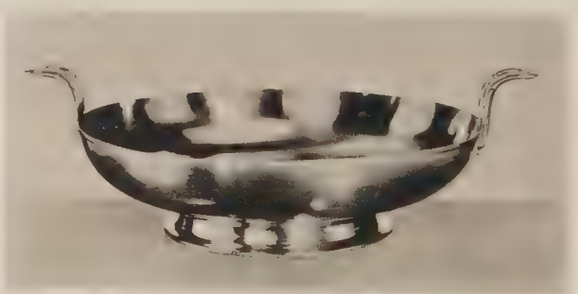
Silver-plated Chandelier from Nordiska Kompaniet.
Designed by Melchior Wernstedt for the Town Hall of Stockholm.

"Flower". Silver Cup.
Designed and executed by Jacob Ängman.

Silver Cross with Rubies by K. Andersson.
Designed by Lars E. Wahlman.
Property of Oscar's Church, Stockholm.



Silver Bowl. Designed by W. Nilsson.
Executed by A. Nilsson, Lund.



Silver Bowl. Designed by Wolter Gahn.
Executed by K. Wojtech.

Silver Vase. Designed by Uno Åbrén.
Executed by C. G. Hallbergs Guldsmedsbolag.

Silver Tea-caddy.
Designed and executed by Jacob Ängman.

Silver Tea-service.
Designed by Sven Markelius, executed by the studio Borgila.

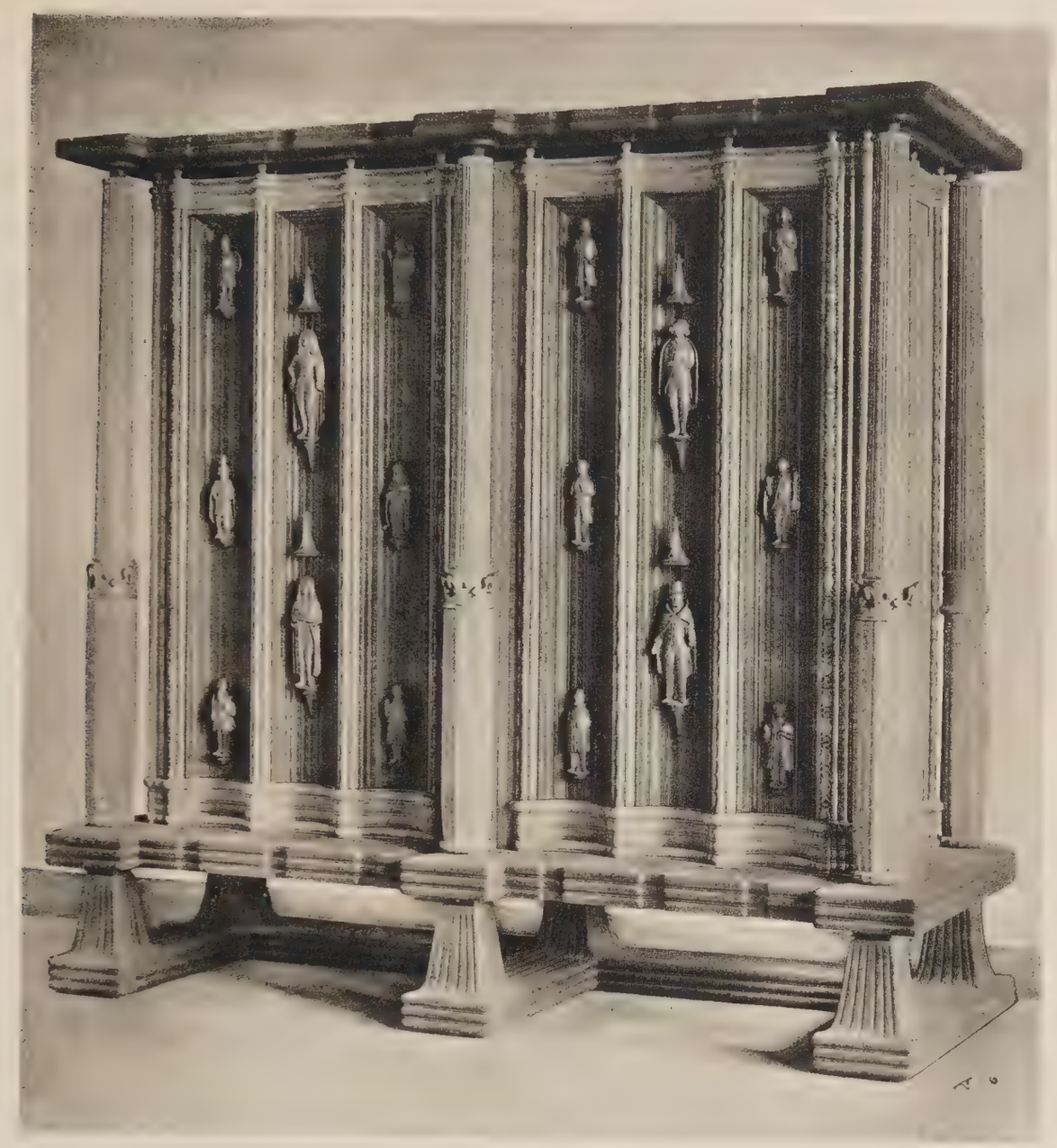
Jewel-casket of Silver.
Designed and executed by Jacob Ängman.

Silver Bowl.
Designed by Edvin Ollers, executed by C. G. Hallbergs Guldsmedsbolag.

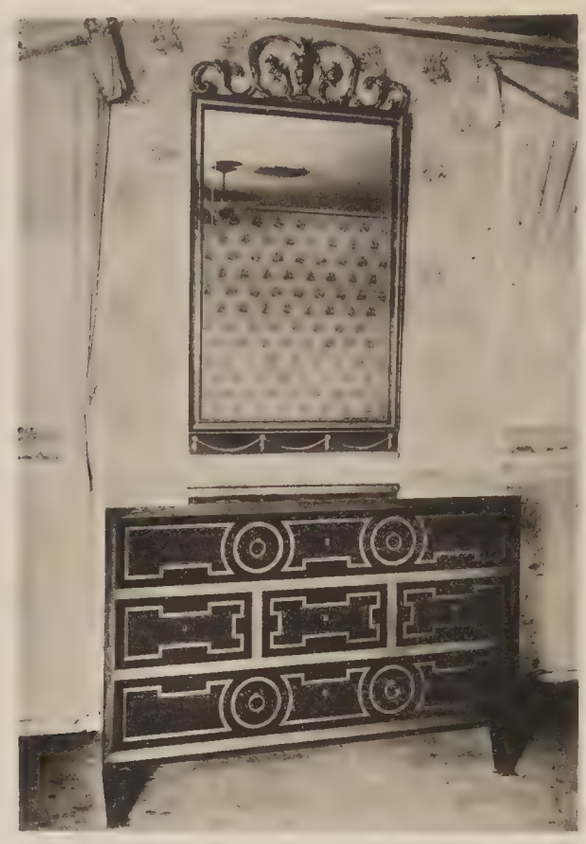
Silver Cup.
Designed by Uno Åbrén, executed by K. Wojtech.

Silver Tea-pot.
Designed by Wolter Gahn, executed by K. Wojtech.

Baptismal Font of Silver. St. Peter's Church, Malmö.
Designed by E. G. Asplund, chased by Jacob Ängman.



Cabinet for the Town Hall of Stockholm.
Designed by Ernst Spolén.



Mirror and Chest of Drawers. Designed by Ture Ryberg.
Executed by J. E. Blomqvist, Uppsala.

Table, Inlaid Work. Designed by Carl Malmsten.
Executed by Svenska Möbelfabrikerna.

Sitting-room. Designed by Ture Ryberg.
Executed by J. E. Blomqvist, Uppsala.

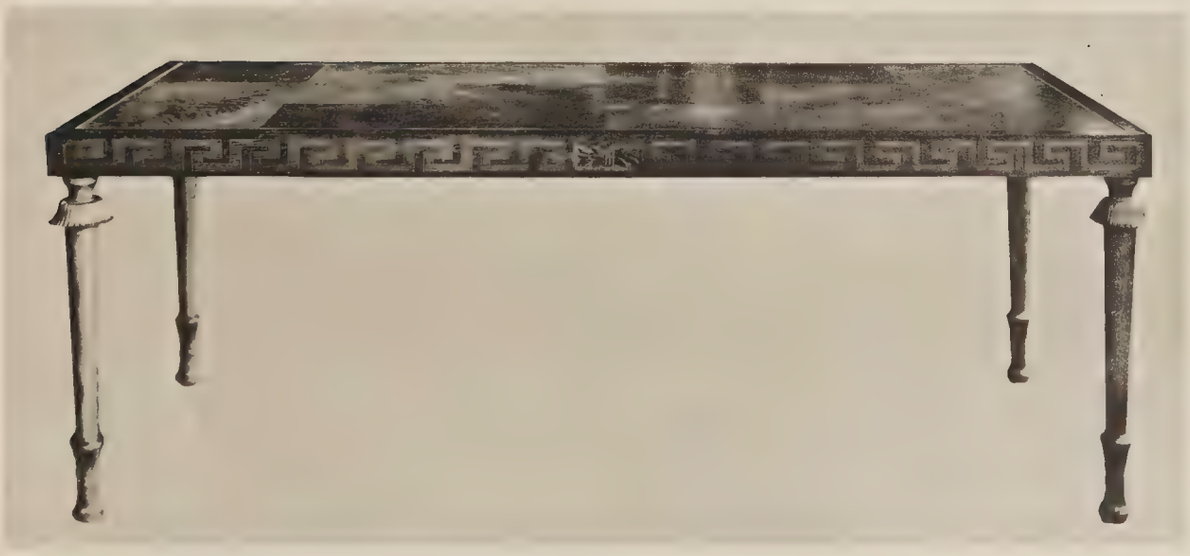


Table. Designed by Carl Malmsten.
Wedding-present from the people of Stockholm to the Crown Prince and Crown Princess of Sweden.

Sitting-room. Designed by Uno Åhrén. Executed by Emil Jansson.

Sitting-room. Designed by Carl Bergsten. Executed by Nordiska Kompaniet.

Living-room. Designed by Carl Malmsten.

Boys' Room. Designed by Carl Malmsten.

Corner of the Swedish Pavilion at the Paris Exhibition.
The furniture designed by Carl Hörvik, executed by Nordiska Kompaniet.

Sofa and Candelabras of Bronze with Engraved Glass.
For the Swedish Pavilion at the Paris Exhibition. Designed by Carl Hörvik, executed by Nordiska Kompaniet and Orrefors.

Hall. Designed by Carl Hörvik.
Executed by Nordiska Kompaniet.

Boudoir. Designed by Uno Åhrén.
Executed by A.-B. Mobilia, Malmö.

Writing-desk. Designed by Uno Åbrén, executed by Emil Jansson.

Chairs. In the Town Hall of Stockholm. Designed by Gunnar Asplund.

Writing-desk. Designed by Gunnar Asplund.

Stools. Designed by Sidney Gibson. Executed by Sparreholms Snickerifabrik.

Interior of Shop. Designed by Eskil Sundahl.

Arm-chair for the Town Hall of Stockholm.
Designed by Ernst Spolén.

Stool of Iron and Leather.
Designed by Gunnar Asplund, executed by Nordiska Kompaniet.

Office. Designed by Sigurd Lewerentz and Osvald Almqvist.
Executed by Älvsbergs Snickerifabrik.

Chair with Embroidery.
Designed and executed by R. Sandin. The embroidery designed by Alf Munthe, executed by Thyra Grafström's textile studio.

Chair of Mahogany and Leather.
Designed by S. G. Asplund, executed by David Blomberg.

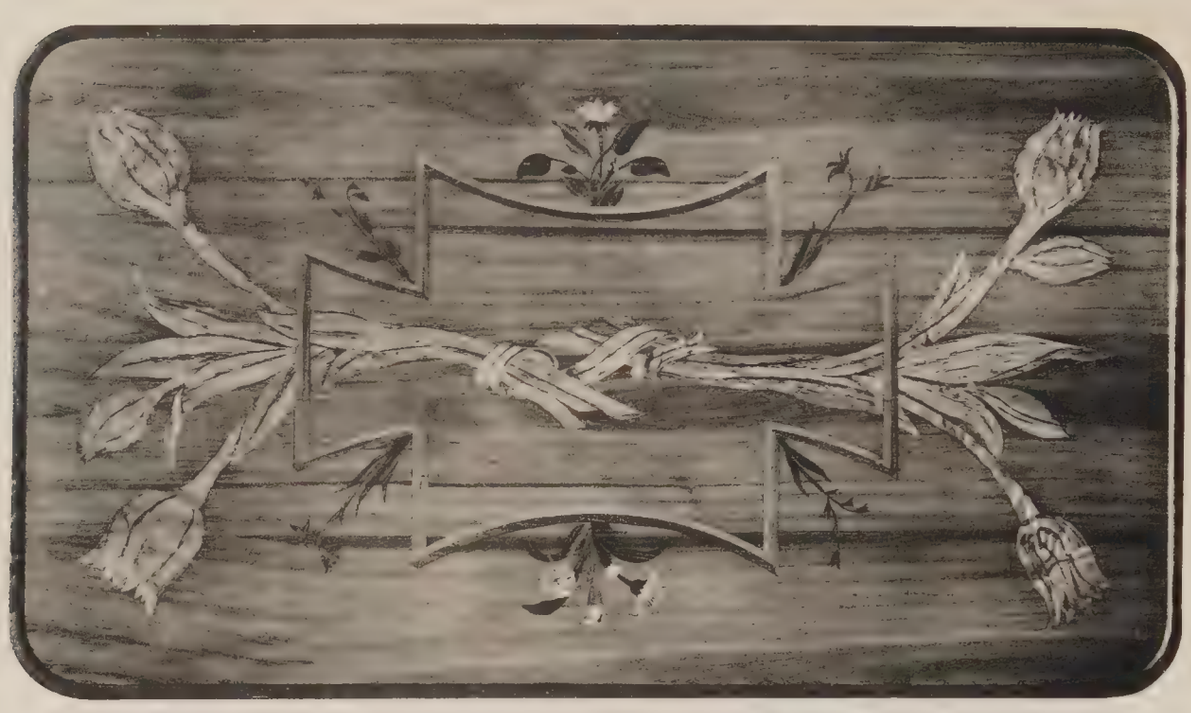
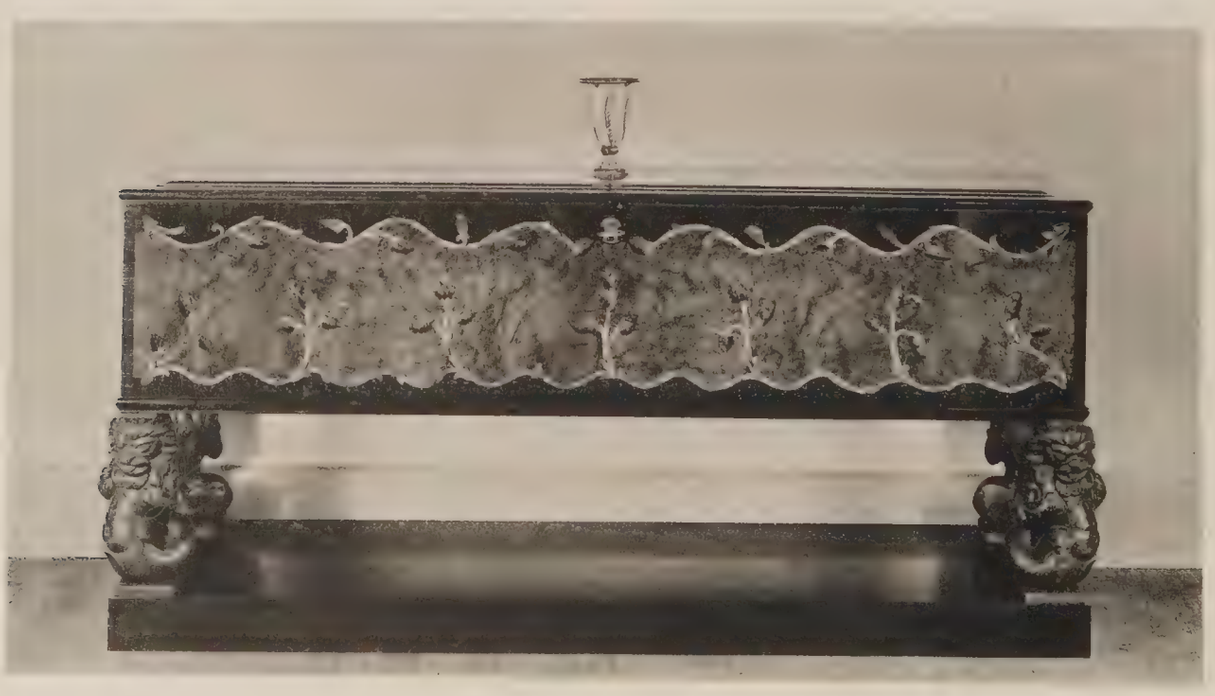


Table Top, Inlaid Work.
Designed by Carl Malmsten. Property of the Crown-Prince and Crown-Princess of Sweden.



Chest, Inlaid Work.
Designed by Carl Malmsten and Ivar Johnsson.

Cabinet, Inlaid Work. Designed by Carl Malmsten.
Wedding-present from the people of Stockholm to the Crown-Prince and Crown-Princess of Sweden.

Cabinet and Chair, Inlaid Work. Designed by Carl Malmsten.
Executed by Svenska Möbelfabrikerna.

Cabinet, Inlaid Work. Designed by Carl Malmsten.
Wedding-present from the people of Stockholm to the Crown-Prince and Crown-Princess of Sweden.

Cabinet, Inlaid Work. Designed by Carl Malmsten.
Executed by Svenska Möbelfabrikerna.

Cabinet, Inlaid Work. Designed by Uno Åhrén.
Executed by A.-B. Mobilia, Malmö.

Door, Inlaid Work. In the Stockholm Concert Hall.
Designed by Ewald Dahlskog.

Door Panel, Inlaid Work.
Designed by Ewald Dahlskog. Property of the National Museum Stockholm.

Shelf of Writing-desk. In the Town Hall of Stockholm.
Inlaid work with various woodcuts by Carl Malmsten.

Door Panel, Inlaid Work.
Designed by Ewald Dahlskog. Property of the National Museum Stockholm.

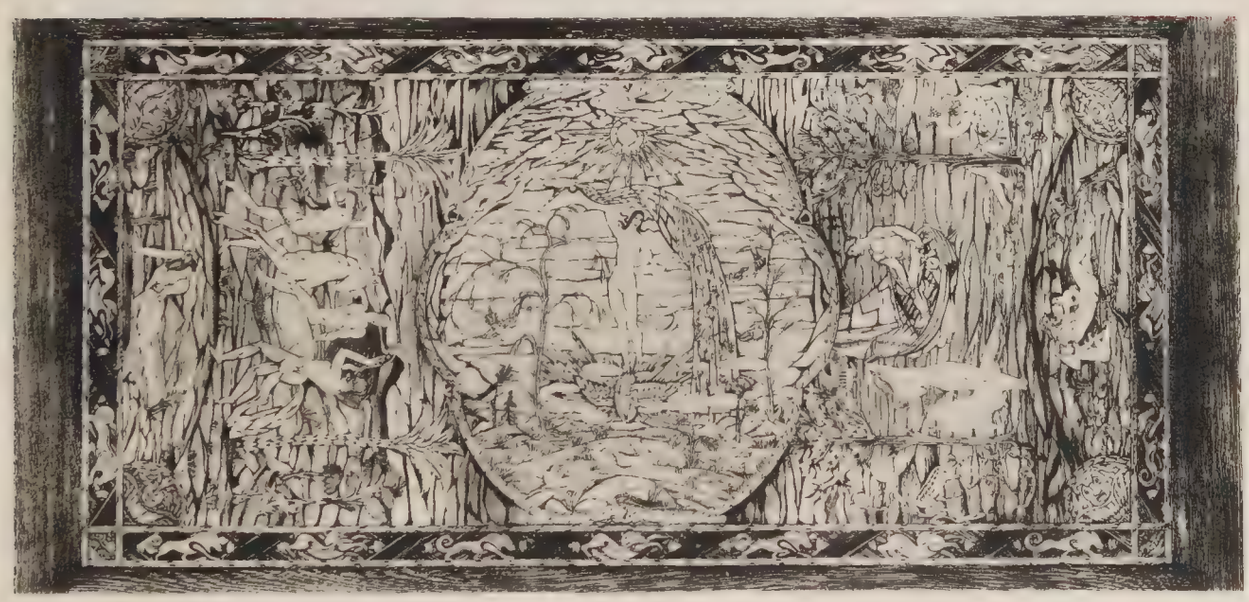
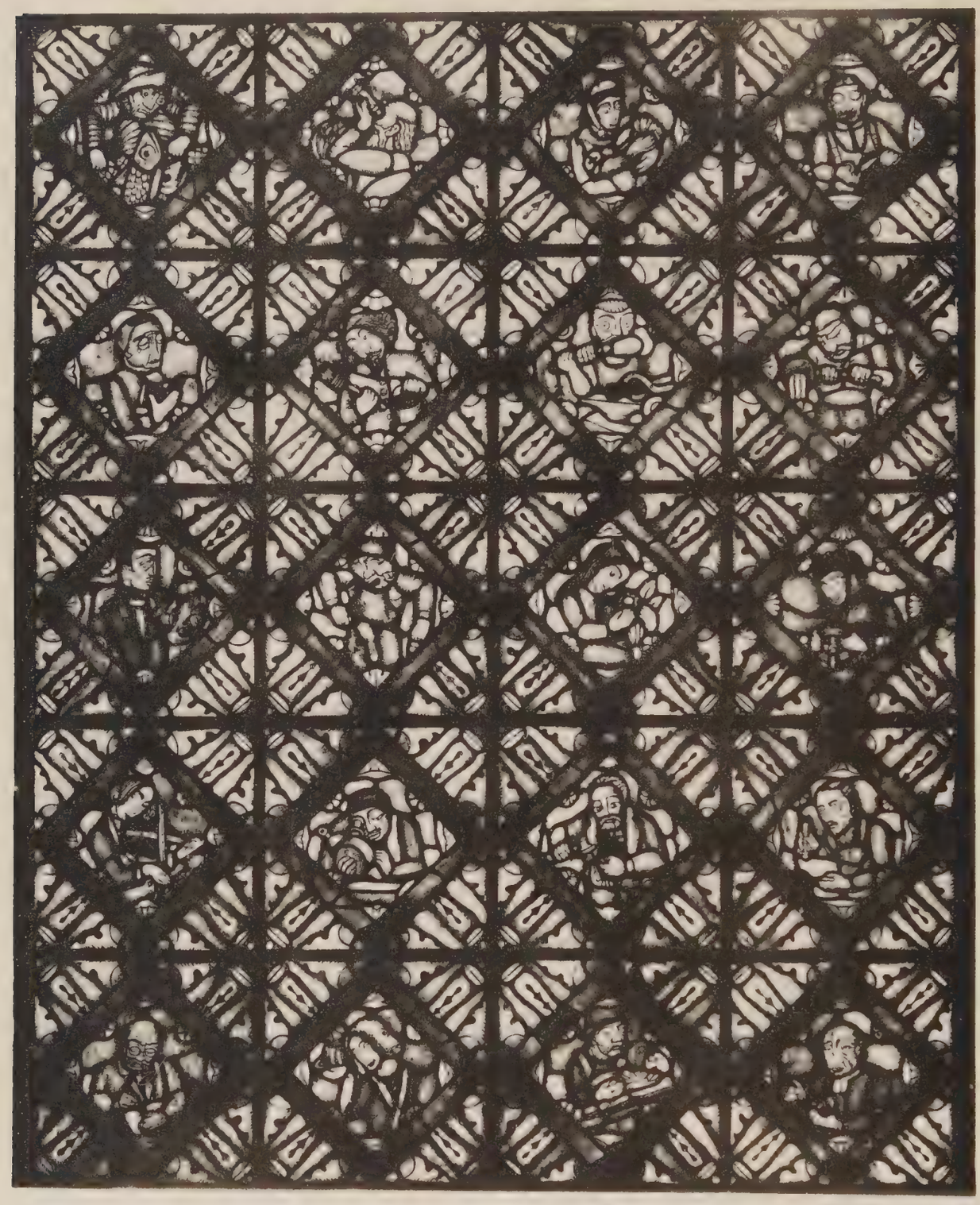


Table Top, Inlaid Work.
Designed by Einar Forseth, executed by Nordiska Kompaniet.

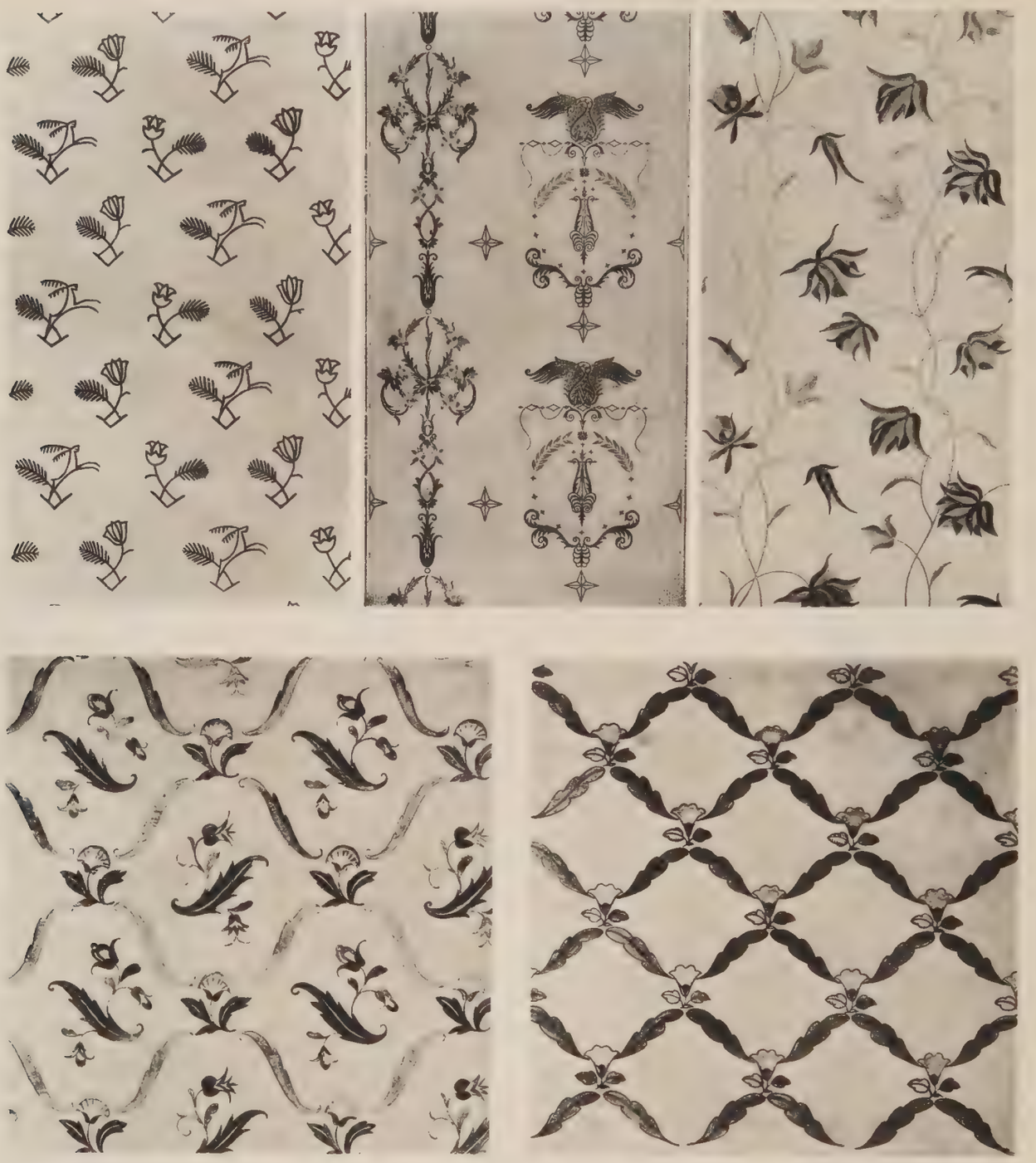
Table for the "Book of Donors" and Relief in the Stockholm Concert Hall.
The former designed by Carl Hörvik; the latter by Mrs Hjördis Tengbom.

Painted Windows in Frövi Church.
Designed by Einar Forseth.



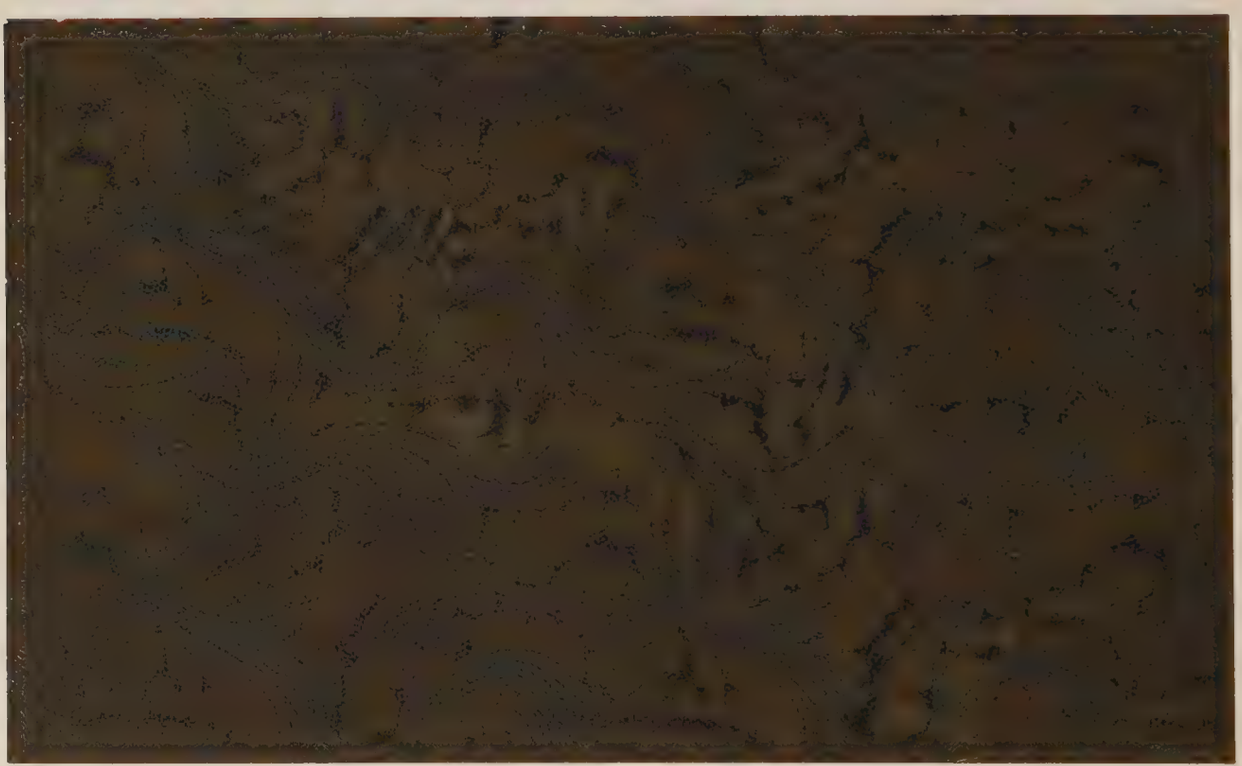
"Handicraft", Painted Window.
Designed by Einar Forseth, executed by N. P. Ringström.

Detail of the Window on the Opposite Page.



Wall-papers from Kåberg's Tapetfabrik.
Above, from left to right, designs by Uno Åhren, Mrs Ingrid Günther, Mrs Maja Bergh-Holterman; below, designs by Mrs Kerstin Bergh-Bergman.

Wall-papers from Stockholms Nya Tapetfabrik.
Designs by Alf Munthe.



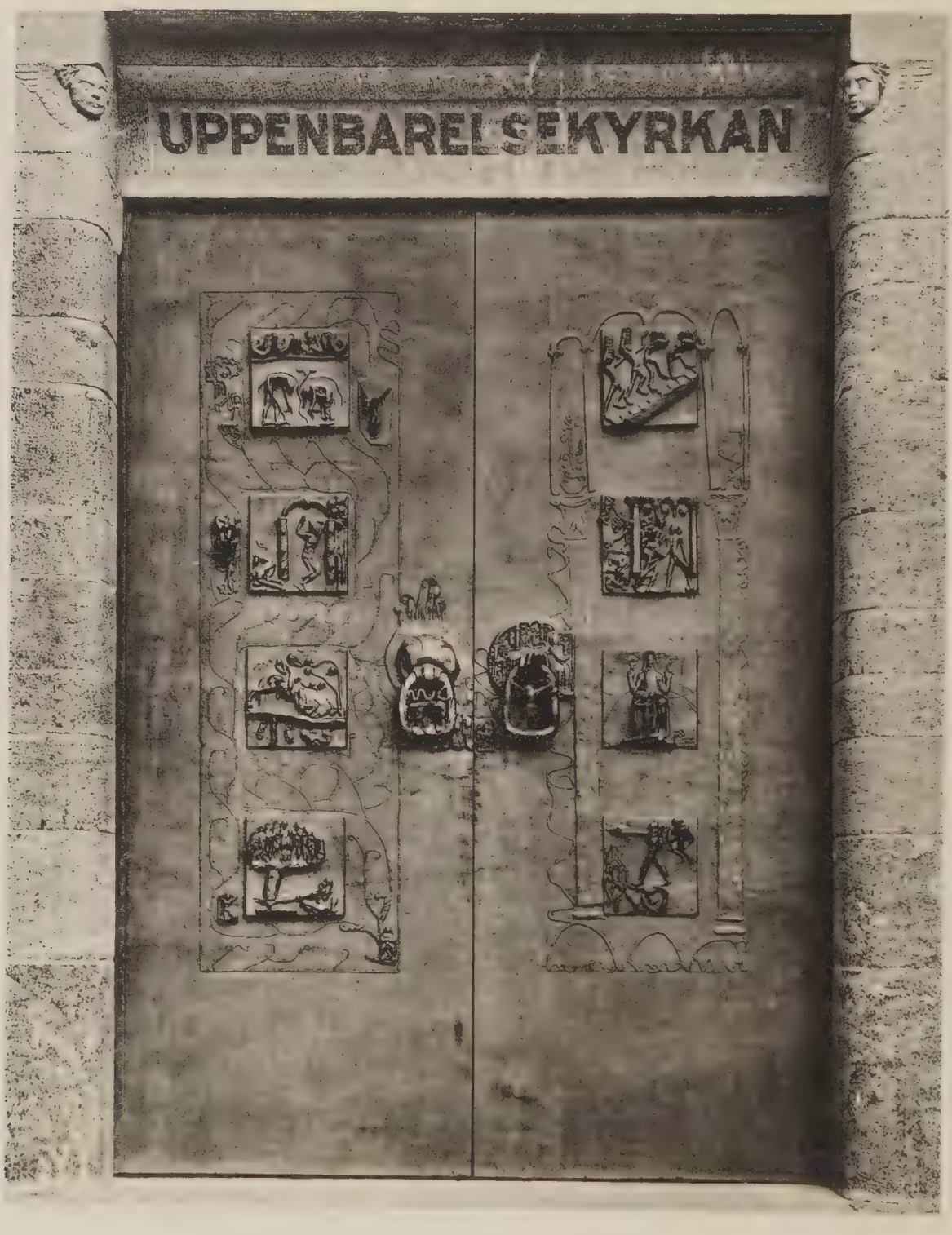
Wall-papers from Stockholms Nya Tapetfabrik.
Above, design by Carl Malmsten; below, design by Einar Forseth.

Pool and Figure.
By Carl Milles. In the artist's garden.

A Corner of Carl Milles' Estate.
Iron-grating and faience urns.

Bronze Triton in an Urn of Black Polished Granite.
By Carl Milles. In the artist's garden.

Gates of Hammered Ironwork for Carl Milles' Estate.
Designed by the owner, executed by Peter Andersson at Myra.



Bronze Doors for the Church of the Revelation.
Built by Ferdinand Boberg. The gift of Knut Wallenberg, former minister of foreign affairs, to Saltsjöbaden. The doors designed by Carl Milles.

Detail of an Alabaster Reredos.
Designed by Carl Milles. The Church of the Revelation, Saltsjöbaden.

Door of a Box in the Cinema "Skandia".
Designed by Gunnar Asplund.

Details of the Pavilion of Decorative Arts at the Gothenburg Exhibition in 1923.
Main entrance, flanked by cast-iron columns, designed by Hakon Ahlberg. Door-post of stucco, designed and executed by Miss Brita Hörlin.

Stucco Relief at the Pavilion of Decorative Arts at the Gothenburg Exhibition in 1923.
Designed and executed by Eric Grate.

"The South Wind" and "the North Wind". Reliefs of Unglazed Earthenware.
Designed by Ivar Jahnsson, executed by Höganäs-Billesholms A.-B. Property of the Bayrisches Nationalmuseum, Munich.

Proscenium in the Cinema and Concert Hall "Scania", Malmö.
Designed by Karl Norberg. Drapery, embrodery on velvet, designed by Einar Forseth, executed by Nordiska Kompaniet.

LIST OF ASSOCIATIONS, MERCHANTS, INDUSTRIES AND ARTISTS WHO WORK FOR THE DECORATIVE ARTS IN SWEDEN.

Morocco-leather Case for the Cup

reproduced on page 113. Designed by Akke Kumlien, executed by P. A. Norstedt & Söner. Presented to Professor Torgny Segerstedt.

Associations in Sweden Working for an Ideal in Decorative Arts.

Svenska Slöjdföreningen *(The Swedish Association of Arts and Crafts)*, Stockholm.
Svenska Hemslöjdsföreningarnas Riksförbund *(The National Federation of Swedish Home Industry Societies)*, Stockholm.
Föreningen för Svensk Hemslöjd *(The Association of Swedish Home Industry)*, Stockh.
Konsthantverkarnas Gille *(The Guild of Decorative Artists)*, Stockholm.
Sydsvenska Föreningen för Konsthantverk *(The Association of Decorative Arts of Southern Sweden)*, Malmö.
Föreningen för Bokhantverk *(The Association of Book Crafts)*, Stockholm.

Societies, Merchants and Industries of Sweden Working for Decorative Arts.

Home Industry Societies (Hemslöjdsföreningar).

Blekinge läns hemslöjdsf., Karlskrona
Bollnäs hemslöjdsförening, Bollnäs
Föreningen Helsingeslöjd, Östersund
Föreningen Jämtslöjd, Östersund
Föreningen Uppsala läns hemslöjd, Uppsala
Föreningen Värmlands hemslöjd, Karlstad
Gästriklands hemslöjdsförening, Gävle
Göteborgs- och Bohusläns hemslöjdsförening, Uddevalla
Halländska hemslöjdsföreningen Bindslöjden, Halmstad
Jönköpings läns hemslöjdsf., Jönköping
Kronobergs läns hemslöjdsförening, Växjö
Leksands hemslöjdsförening, Leksand
Malmöhus läns hemslöjdsförening, Malmö
Medelpads hemslöjdsförening, Sundsvall
Morahemslöjdens vänner, Mora
Norbergs Bergslags hemslöjdsf., Norberg
Norra Kalmar läns hemslöjdsförening, Västervik
Norrbottens läns hemslöjdsförening, Luleå
Skaraborgs läns hemslöjdsförening, Skövde
Södra Dalarnas hemslöjdsf., Hedemora
Södra Kalmar läns hemslöjdsf., Kalmar
Uppsala läns hemslöjdsförening, Uppsala
Värmlands hemslöjd, Karlstad
Västerbottens läns hemslöjdsf., Umeå
Västmanlands läns hemslöjdsf., Västerås
Ångermanlands hemslöjdsf., Sollefteå
Östergötlands läns hemslöjdsf., Linköping
Östra Värmlands hemslöjdsf., Filipstad
Övre Helsinglands hemslöjdsf., Hudiksvall

Textiles.

Ateljé Licium, Stockholm, Birger Jarlsgatan 18
Birgittaskolan, Glantzberg & Co, Stockholm, Beridarebansgatan 21
Johanna Brunssons Vävskola, Stockholm, Kungsgatan 70
Dunge, Alva, Mrs, Stockholm, Heleneborgsgatan 9

Flensburg, Elsa, Miss, Stockholm, Ateljé Handtryck, Lilla Vattugatan 14
Frodell, Signe, Mrs, Västerås
Föreningen Handarbetets Vänner *(Friends of Handicraft Association)*, Stockholm, Kungsträdgårdsgatan 12
Föreningen Konstfliten, Göteborg
Föreningen för Svensk Hemslöjd, Stockholm, Biblioteksgatan 12
A.-B. Thyra Grafströms Textilaffär, Stockholm, Mästersamuelsgatan 6
Gullberg, Elsa, Mrs, Stockh., Storgatan 38
Göthe, Bror Geijer, artist, Djursholm
A.-B. Heminredningen, Göteborg, Kungsgatan 50
Hjortsberg, Märta, Miss, Ateljé Handtryck, Stockholm, Regeringsgatan 105
Elsa Langes Handtryck, Göteborg, Postgatan 5—7
A.-B. Libraria, Stockh., Regeringsgatan 23
Måås-Fjetterström, Märta, Miss, Båstad
A.-B. Nordiska Kompaniet, Stockholm
A.-B. S:ta Birgittaskolan, Emy Fick, Stockholm, Regeringsgatan 19—21
Skårman, Augusta, Mrs, Visby
Sutthoff, Agnes, Mrs, Stockholm
Wallén-Wedel, Alice, Mrs, Göteborg, Sten Sturegatan 16
Wettergren, Ingeborg, Miss, Arboga
Åstorps Vävskola, Kvidinge

Printing.

Almqvist & Wiksells Boktryckeri A.-B. Uppsala
Bonnier, Albert, Stockholm, Sveavägen 56
A. Börtzells Tryckeri A.-B., Stockholm, Kungsbroplan 3
Cederqvists Grafiska A.-B, Stockholm, Kungsbroplan 3
A.-B. Centraltryckeriet, Stockholm, Vasagatan 16—18
A.-B. Handpresstryckeriet, Stockholm, Mälarehöjden
Oscar Isacsons Boktryckeri, Göteborg, Smedjegatan 3
Bröderna Lagerström A.-B., Stockholm, Klara S. Kyrkogata 14
Lundgrens Söners Boktryckeri, Malmö, Baltzarsgatan 24
A.-B. Malmö Grafiska Anstalt, Malmö, Kalendegatan 10
A.-B. Malmö Ljustrycksanstalt, Malmö, Kalendegatan 10
A.-B. Nordisk Rotogravyr, Stockholm, G. Brogatan 34
A.-B. P. A. Norstedt & Söner, Stockholm, Tryckerigatan 2
Wald. Zachrissons Boktryckeri A.-B., Göteborg, Köpmansgatan 32—38

Book-binding.

N. Bernh. Anderssons Bokbinderi A.-B., Stockholm, Smålandsgatan 30
Berg, Mina, Miss, Stockholm, Stureg. 22
Nanna Grönvalls Bokbinderi, Malmö
Gustaf Hedberg, binder to H. M. the King of Sweden, Stockh., G. Brogatan 26
N. Lindes Bokbinderi, Göteborg, Pustervikskgatan 9
A.-B. P. Herzog & Söner, Stockholm
Morssing, Greta, Miss, Stockholm
A.-B. Nordiska Bokhandelns Bokbinderi, Stockholm, Riddaregatan 30
A.-B. P. A. Norstedt & Söner, Stockholm, Tryckerigatan 2
Ellen Rydbecks Bokbinderi, Lund
Welinder, Edith, Miss, Stockholm
A.-B. Östermalms Bokbinderi, Stockholm, Brahegatan 23

Glass.

A.B. De Svenska Kristallglasbruken, Stockholm. Kungsträdgårdsgatan 16
A.-B. Elmeverken, Älmhult
Orrefors Bruks A.-B., Orrefors

Ceramics.

A.-B. Eva Björks Keramiska Verkstad, Mölndal
Bobergs Fabriker, Gävle
Gävle Porslinsfabrik, Gävle
Godenius, Ragnhild, Miss, Stockholm, Mästersamuelsgatan 56
Grafia, Gabriel Burmeister, Konstförlaget, Stockholm
A.-B. Gustafsbergs Fabrikers Intressenter, Gustafsberg
Haggård, Hildur, Miss, Stockholm, Linnégatan 7
Höganäs—Billesholms A.-B., Hälsingborg
Krogh, Henrik, Stockholm, Danviksgatan 1
A.-B. Lerindustri, Örebro
A.-B. Lidköpings Porslinsfabrik, Lidköping
A.-B. Rörstrands Porslinsfabriker, Göteborg
A.-B. S:t Eriks Lervarufabriker, Uppsala
Uppsala—Ekeby A.-B., Uppsala
Wissler, Anders & Bess, Mr & Mrs, Lidingö—Brevik

Common metals.

Aagesen, Astrid, Miss, Hälsingborg, Kullagatan 23
Anderson, Petter, på Myra, Arvika
Ateljé Smideskonst, Olga Lanner, Stockholm, Mästersamuelsgatan 56
Herman Bergmans Konstgjuteri A.-B., Stockholm, Roslagsgatan 31
Bäckström, Einar, Malmö, Föreningsg. 8
af Ekenstam, Märta, Miss, Malmö, Kalendegatan 11
Ericsson, Carl Gustaf, Arvika
Forsberg, Petrus, Stockholm, Jacobsbergsgatan 32
Färngren, John, Stockholm, Brahegatan 3
Hallgren, Knut, Stockholm, Odengatan 34
Holmström, Lars, Arvika
Lindberg & Claesson, Alvesta
Magnusson, Karl, Gunnarskog, Tobol
Meyers Konstgjuteri, Stockholm, Västmannagatan 81
Metallfabriks A.-B. C. G. Sporrong & C:o, Stockholm, Kungsgatan 17
Näfveqvarns Bruk, Näfvekvarn
Petrelius, K., Stockh., Hantverkareg. 38
Pettersson, Ragnar, Sundbyberg, Hagalundsvägen 14
Petrus, Anna, Mrs, Stockh., Riddareg. 30
Svenskt Tenn, Stockh., Smålandsgatan 40
"Vackrare Vardagsvara", Stockholm, Strandvägen 7 a

Precious metals.

Aagesen, Astrid, Miss, Hälsingborg, Kullagatan 23
Andersson, K., jeweller to H. M. the King of Sweden, Stockholm, Jakobstorg 1
Ateljé Borgila, Stockholm, Brahegatan 23
Bolin, W. A., jeweller to H. M. the King of Sweden, Stockholm, Drottninggatan 15

af Ekenstam, Märta, Miss, Malmö, Kalendegatan 11
Guldsmeds A.-B. i Stockholm, Stockholm, Svedenborgsgatan 50
C. G. Hallbergs Guldsmeds A.-B., Stockholm, S:t Eriksgatan 48
Lundstedt, Hugo, Göteborg, Teatergatan 18
Nilsson, A., jeweller to H. M. the King of Sweden, Lund
Petrus, Anna, Mrs, Stockholm, Riddaregatan 30
Skreij, J. E., Falun
Wojtech, Carl, Stockh., Pålsundsgatan 7
Ängman, Jacob, Stockholm, Svedenborgsgatan 50

Electrical Fixtures.

In addition to those mentioned in the above groups may be named:

Allmänna Svenska El. A.-B., Västerås
Eva Björk, Mrs, Göteborg, Vasagatan 48
Böhlmarks Lampfabriks A.-B., Stockh., Högbergsgatan 21
A.-B. Heminredning, Göteborg, Kungsg. 50
A.-B. Nordiska Kompaniet, Stockholm
Orrefors Bruks A.-B. Orrefors
Sandin, Ragnar, Stockholm, Torkelknutssonsgatan 22

Furniture.

A.-B. Ahlströms Möbleringsaffär, Östersund
Blomberg, David, Stockholm, Kungsg. 35
A.-B. J. E. Blomqvists Möbelfabr., Uppsala
Boet, Göteborg, Avenyen 24
Gemla Fabrikers A.-B., Diö
A.-B. Gustaf Flinta, Hedemora
Jansson, Emil, Hälsingborg
Jespersson, Sven, Stockholm, Surbrunnsgatan 44
A.-B. C. E. Jonsson, Stockholm, Birger Jarlsgatan 24
A.-B. Mobilia, Malmö, Rundelsgatan 11
Nya A.-B. Åtvidabergs Industrier, Åtvidaberg
A.-B. Nordiska Kompaniet, Stockholm
Sandin, Ragnar, Stockholm, Torkelknutssonsgatan 22
Sparreholms Snickerifabrik, Sparreholm
A.-B. Svenska Möbelfabrikerna, Bodafors
A.-B. Säffle Möbelfabrik, Säffle
A. Selander & Söner, Göteborg, N. Hamngatan 38
Tidaholms Bruks A.-B., Tidaholm

Stonework.

E. Hebbel, A.-B., Stockh., Engelbrektsg. 3
A.-B. Gusta Stenförädlingsverk, Brunflo
Gropptorps Marmor A.-B., Katrineholm
Ignaberga Kalksten, Ignaberga
Råbäcks Mek. Stenhuggeri, Råbäck
Nya Marmorbruks A.-B., Kolmården

Wall-paper.

Göteborgs Nya Tapetfabrik, Gårda, Göteborg
Kåbergs Nya Tapetfabrik, Sickla, Stockh.
Norrköpings Tapetfabrik, Norrköping
Stockholms Nya Tapetfabrik, Skanstull, Stockholm

Swedish Artists Working for Decorative Arts.

The letter following the name denotes the particular sphere of the artist's activity: Textiles (T), Books (B), Binding (Bi), Glass (G), Ceramics (C), Metals (M), Electrical fixtures (E), Furniture (F), Wall-paper (W).

Adelborg, Louise, Miss, *C,* Stockholm, Artillerigatan 32
Adelborg, Maria, Miss, *T,* Gagnef
Ahlberg, Greta, Miss, *T, W,* Stockholm, Jutas Backe 4
Ahlberg, Hakon, architect, *F, M,* Stockh., Östermalmsgatan 43
Alde, Gustaf, architect, *F,* Göteborg, Vadmansgatan 3
Alexanderson, Carl, artist, *W,* Flemminggatan 51 A, Stockholm
Alexanderson, Gustaf, artist, *W,* Flemminggatan 51 A, Stockholm
Alexanderson, Märta, Miss, *T, W,* Flemminggatan 51 A, Stockholm
Alexandersson, Karin, Miss, *W,* Stockholm, Styrmansgatan 39
Almqvist, Osvald, architect, *E, F, M,* Stockholm, St. Vattugatan 11
Anckarswärd, Märtha, Mrs, *T, C,* Lidingön, Kv. Lövskogen
Andersson, Maja, Miss, *T,* Stockholm, Handarbetets vänner
Asker, Karna, Miss, *T,* Göteborg, Sofiagatan 65
Aspelin, Signe, Miss, *T,* Stockh., Sibyllegatan 67
Asplund, Gunnar, architect, *E, F, M,* Stockholm, Svartensgatan 20
Aurelius, B. A., architect, *F,* Storängen
Avén, C. O., sculptor, Saltsjö — Storängen
Bensow, Folke, architect *M,* Stockholm, Norrlandsgatan 12
Bergh, Elis, architect, *E, M,* Stockholm, Nytorgsgatan 11
Bergh-Bergman, Kerstin, Mrs, *T, W,* Stockholm, Floragatan 15
Bergh-Holterman, Maja, Mrs, *W,* Stockholm, Banérgatan 45
Berg, Yngve, artist, *B, C,* Stockholm, Tegnérgatan 12
Bergsten, Carl G., architect, *F, M,* Stockholm, Malmtorgsgatan 5
Bergsten, Harald, architect, *F,* Stockholm, Stureparken 5
Bergström, Berit, Miss, *T,* Djursholm
Billqvist, Signe, Miss, *T,* Göteborg, Kungsgatan 50
Björk, Eva, Mrs, *T, C,* Göteborg, Vasagatan 48
Blomberg, David, architect, *F,* Stockholm, Kungsgatan 35
Bohlin, Dagny, Miss, *T, W,* Stockholm, Jutas Backe, 4
Bolin, Rolf, architect, *M,* Stockholm, Smedsslättsvägen 48, Äppelviken
Brandtberg, Oscar, artist, *T,* Lidingö Villastad, Herserud
Branting, Agnes, Miss, *T,* Stockholm, Styrmansgatan 8
Branzell, Sten, architect, *F, G,* Göteborg, Långedrag
Brunander, Iwo, artist, *B,* Stockholm, Humlegårdsgatan 2
Burmeister, Gabriel, artist, *C,* Stockholm, Karlbergsvägen, 40
Böckman, Edgar, artist, *C,* Höganäs
Christersson, Märta, Miss, *T,* Stockholm, Sofiahemmets Vilohem
Clason, Peder, architect, *M,* Stockholm, Kammakaregatan 10

Dahl, Hj., artist, *C,* Gävle, Karlavägen 3
Dahl, Johannes, architect *T, F, M,* Stockholm Nybrogatan 20
Dahlbäck, Georg, artist, *B,* Stockholm, Kammakaregatan 5
Dinclau, Hildegard, Miss, *T,* Hesselby
Ebeling, Allan, artist, *C,* Gävle
Ekholm, Carl Erik, architect, *F,* Älvsjö
Enberg, Nils, sculptor, Stockholm, Fredmansgatan 2
Ericson, Estrid, Miss, *M,* Stockholm, Smålandsgatan 40
Ericsson, Sigfrid, architect, *F,* Göteborg, S. Vägen 36
Erixon, Sven, artist, *G,* Tumba
Fick, Emy, Mrs, *T,* Stockholm, Regeringsgatan 19—21
Fischer, Eivor, Miss *T,* Stockholm, Bellmansgatan 6
Fischer, Ruth, Miss, *T,* Stockholm, Parkgatan 18 B
Fjæstad, Gustaf, artist, Arvika
Fjæstad, Amelie, Miss, *T,* Arvika
Fleetwood, Ellen, Miss, *T,* Stockholm, Grevturegatan 54
Fleming, Erik, baron, *M,* Stockholm, Valhallavägen 160
Flensburg, Elsa, Miss, *T,* Stockholm, Lilla Vattugatan 14
Forseth, Einar, artist, *C, F, G, W,* Ålsten, Äppelviken
Fougstedt, Nils, artist, *M,* Stockh., Skuru
Friberger, Erik, architect *F,* Göteborg, Risåsgatan 10
Frykholm, Annie, Miss, *T,* Stockholm, Johannesgatan 22
Fuhre, Arvid, architect, *F,* Göteborg, Aschebergsgatan 35
Gahn, Greta, Miss, *T,* Stockholm, Artillerigatan 12
Gahn, Märta, Miss, *T,* Stockholm, Biblioteksgatan 12
Gate, Simon, artist, *G,* Orrefors
Gibson, Sidney, artist, *C, M,* Stockholm, Haga
Glantzberg, Elisabeth, Miss, *T,* Stockh., Beridarebansgatan 21
Grate, Eric, sculptor, *C, M,* Paris, 39 Rue Delambre
Gröndal, Susan, Miss, *T,* Stockholm, Karlavägen 83
Gullberg, Elsa, Mrs, *T, C, F,* Stockholm, Storgatan 38
Gustafsson, Mathilda, Miss, *T,* Stockholm, Kungsgatan 70
Günther, Ingrid, Mrs, *W,* Djursholm
Göthe, Bror Geijer, artist, *T,* Djursholm
Haggård, Hildur, Miss, *T, C,* Stockholm, Linnégatan 7
Haglund, Märta, Miss, *T,* Göteborg, Konstfliten
Hald, Edward, artist, *C, G,* Stockholm, Engelbrektsgatan 29
Hallberg, Ruth, Miss, *T,* Stockholm, Karlbergsvägen 7
Hallgren, Knut, *M, E,* Stockholm, Odengatan 34
Hammarqvist, Greta, Miss, *T,* Stockholm, Kungsgatan 70
Hedberg, Evald, *T, E, F,* Göteborg, Konstfliten
Hjorth, Einar, architect, *F,* Stockholm, Hagagatan 35
Hjortzberg, Märta, Miss, *T,* Stockholm, Regeringsgatan 105
Hult, Olof, architect, *M,* Stockholm, Svartensgatan 20
Häggbom, Sven, architect, *M,* Stockholm, Baldersgatan 5
Hörvik, Carl, architect, *F, M,* Stockholm, Regeringsgatan 9
Hörlin, Brita, Miss, *W,* Stockholm, Dalagatan 15

Jacobsson, Alma, Miss, *T,* Stockholm, Kungsgatan 70
Jahnke, Hugo, architect, *F, M,* Göteborg, Kungshöjdsgatan 11
Jansson, Gustaf, artist, *C,* Lidingö Villastad
Jenner, Greta, Miss, *T, W,* Stockholm, Svenska Slöjdföreningen
Johnsson, Ivar, sculptor, *C, E, F, M,* Stockholm, Heleneborg
Karlström, Arnold, artist, *F, G,* Stockholm, Sofieberg, Långholmen
Kjellin, Sigrid, Miss, *C,* Stockholm, Agnegatan 25
Krogh, Henrik, artist, *C,* Stockholm, Danviksgatan 1
Kumlien, Akke, artist, *B, Bi,* Stockholm, Götgatan 43—47
Kåge, Wilhelm, artist, *C,* Stockholm, Gamla Brogatan 25
Lewerentz, Sigurd, architect, *F,* Stockholm, St. Nygatan 2
Lind, Rakel, Miss, *T,* Stockholm, Karlsviksgatan 9
Lindberg, Georg, architect, *G,* Stockholm, Alsten
Lund, Erik, architect, *F, M,* Stockholm, Eriksbergsgatan 13
Lundgren, Tyra, Miss, *C,* Djursholm
Lundström, Nils, artist, *C,* Stockholm, Birger Jarlsgatan 94
Lybeck, Bertil, artist, *B,* Stockholm
Malmsten, Carl, architect, *T, F, W,* Stockholm, Södra Kungstornet
Mardell, Ewert, artist, *B,* Malmö
Markelius, Sven, architect, *M,* Stockholm, Kammakaregatan 4
Milles, Carl, sculptor, Lidingö Villastad, Herserud
Munthe, Alf, artist, *T, W,* Liljeholmen, Gröndal
Munthe, Torun, Mrs, *T,* Liljeholmen,
Månsson, Filip, artist, Stockholm, Tyska Stallplan 2
Måås-Fjetterström, Märta, Miss, *T,* Båstad
Nilsson, David, architect, *F,* Stockholm, Tjärhovsgatan 4
Nilsson, Eva, Miss, *T,* Malmö
Nilsson, Wiven, ciceleur, *M,* Lund
Norberg, Carl, architect, *F,* Stockholm, Kungsholmsgatan 12
Nystrand, C. G., architect, *F,* Stockholm, Karlbergsvägen 83
Ollers, Edvin, artist, *G, M,* Stockholm, Döbelnsgatan 14
Palm, Torsten, artist, *C,* Stockholm
Percy, Arthur, C:son, artist, *C,* Stockholm, Maria Trappgränd 7
Persson, Karin, Miss, *C, T,* Stockholm
Persson Rudolf, artist, *B,* Stockholm
Persson, Sven, artist, *G,* Stockholm, Bergsgatan 3
Petrus, Anna, Mrs, *M, E,* Stockholm, Riddaregatan 30
van Rijswijk, Mary, Miss, *T,* Stockholm, Heleneborgsgatan 16
Rosborg, Karin, Miss, *W,* Stockholm, Kungsholmsgatan 56
Ryberg, Ture, architect, *F, M,* Stockholm, Östermalmsgatan 28
Sahlén, Arthur, artist, *B,* Stockholm, Mälarhöjden
Sandberg, Greta, Mrs, *T,* Stockholm, Dalagatan 44
Sandin, Ragnar, architect, *E, F, M,* Stockholm, Torkelknutssonsgatan 22
Scholander-Alw, Eva, Mrs, *T,* Stockholm, Fleminggatan 30
Schonberg, T., artist, *B, Bi,* Stockholm, Riddaregatan 14
Schwab, Eigil, artist, *B,* Stockholm, Jacobsgatan 28

Sellberg-Welamson, Greta, Miss, *B,* Stockholm, Hantverkaregatan 86
Simonson, Ingrid, Mrs, *W,* Paris,
Sjögren, Nils, sculptor, Lidingö-Brevik, kv. Blocket
Sjöström, Maja, Mrs, *T,* Roma, Hotell Hassler, Via Sixtina
Spolén, Ernst, architect, *F, M,* Stockholm, Regeringsgatan 9
Stålbrand, Ellen, Miss, *T,* Stockholm, Birger Jarlsgatan 102
Sundahl, Eskil, architect, *F,* Stockholm, Karlavägen 66
Sundbaum, Sven, artist, *W,* Södertelje
Sundström, Harriet, artist, *C,* Stockholm, Kungsgatan 35
Svensson, Berta, Miss, *B,* Stockholm, Kungsgatan 66
Tideblad, Ture, artist, *C, M,* Stockholm, Stigbergsgatan 27
Tidstrand, E., architect, *M,* Stockholm, Nordiska Kompaniet
Thorell, Gösta, architect, *E, F, G, M,* Stockholm, Kungsgatan 56
Torstensson, Margareta, Miss, *T,* Stockholm, Valhallavägen 66
Udén, Dagmar, Miss, *C,* Stockholm, Sergelgatan 1
Wahlman, L. I., architect, Stocksund, Tallom
Wallberg, F. B., architect, *F,* Östersund
Wallén-Wedel, Alice, Mrs, *T,* Göteborg, Sten Sturegatan 16
Welamson, Leon, artist, *B,* Stockholm, Hantverkaregatan 86
Werkmäster, Jerk, artist, *B,* Rättvik
Wernstedt, Melchior, architect, *C, E, F, G,* Göteborg
Wettergren, Ingeborg, Miss, *T,* Arboga
Wettergren-Behm, Anna, Mrs, Uddeholm
Wiesler-Hallgren, Birgit, Miss, *T,* Stockholm, Odengatan 14
Wästberg, Carin, Miss, *T,* Stockholm, Kommendörsgatan 10
Åhrén, Uno, architect, *E, F, M, W,* Stockholm, Tomtebogatan 5
Åström, Viktor, *Bi,* Stockholm, Norstedt & Söner
Ängman, Jacob, ciseleur, *M,* Stockholm, Svedenborgsgatan 50
Zickerman, Lilli, Miss, *T,* Vittsjö
Öfverman, Nils, architect, *E, F,* Stockholm, Solnavägen 49
Östberg, Ragnar, architect, Stockholm, Blasieholmstorg 10
Österberg, Agda, Miss, *T,* Stockh., Djurg.

We could have wished it had been possible to mention here by name all the skilful craftsmen in the various branches of decorative art, without whose aid the aims of the artists could not be realized. This is obviously an impossibility. It would however be wrong to pass by a category of men, who, through their manual skill, have contributed more than others to the success of Swedish decorative art, namely, the staff of skilled workmen of Orrefors. But even limiting ourselves to this group the names are too numerous: the number of engravers alone has risen from one to twenty. We must confine ourselves to naming the engravers *Gustav Abels, Elis Rydh,* and *Willy Eissert,* the glass-blowers *Knut* and *Gustav Bergqvist,* and *A. Jakobson* who is in charge of blowing of ordinary soda-glass.

Vase from Orrefors of Gray Glass.
Designed by Simon Gate.